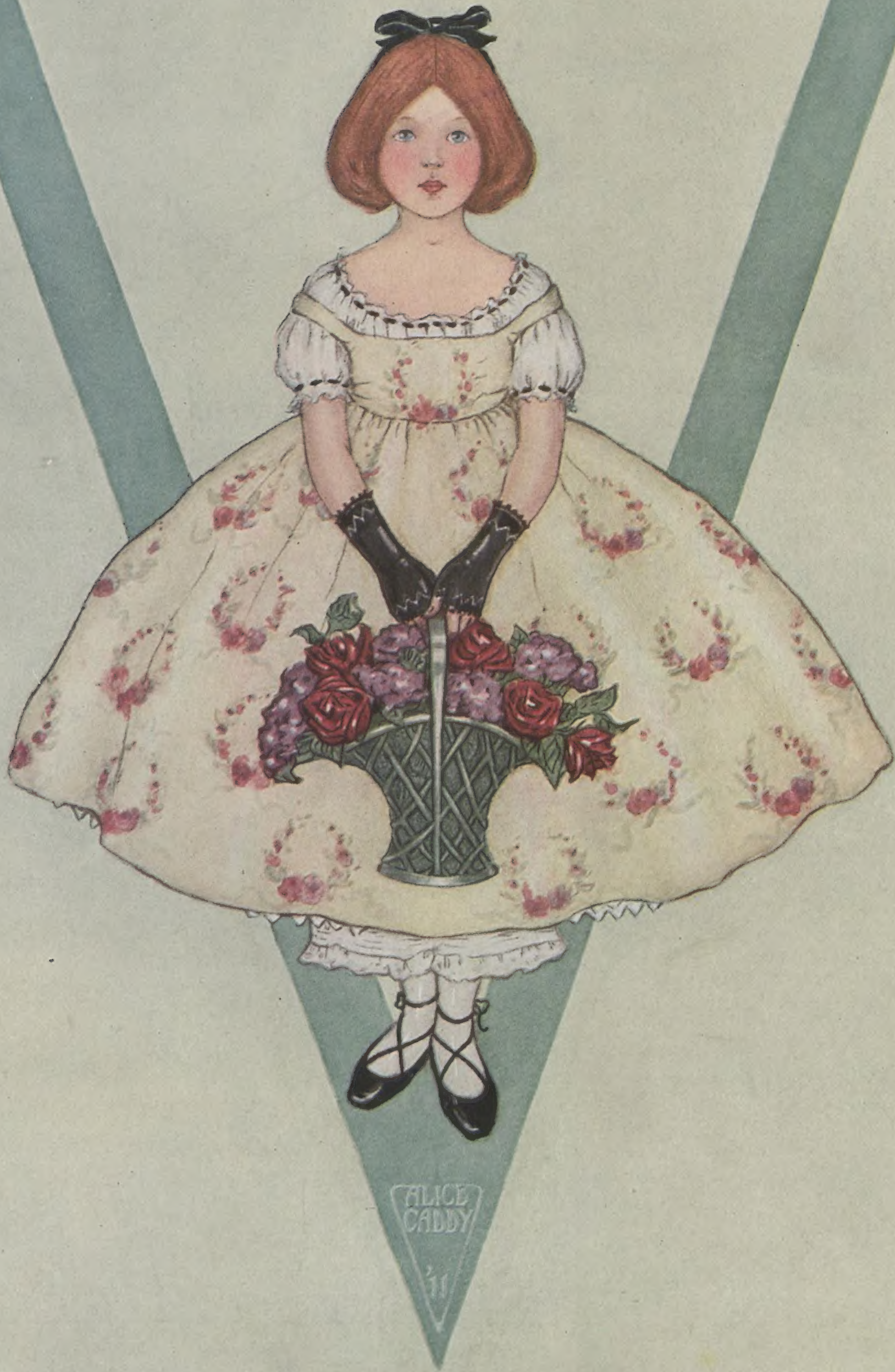
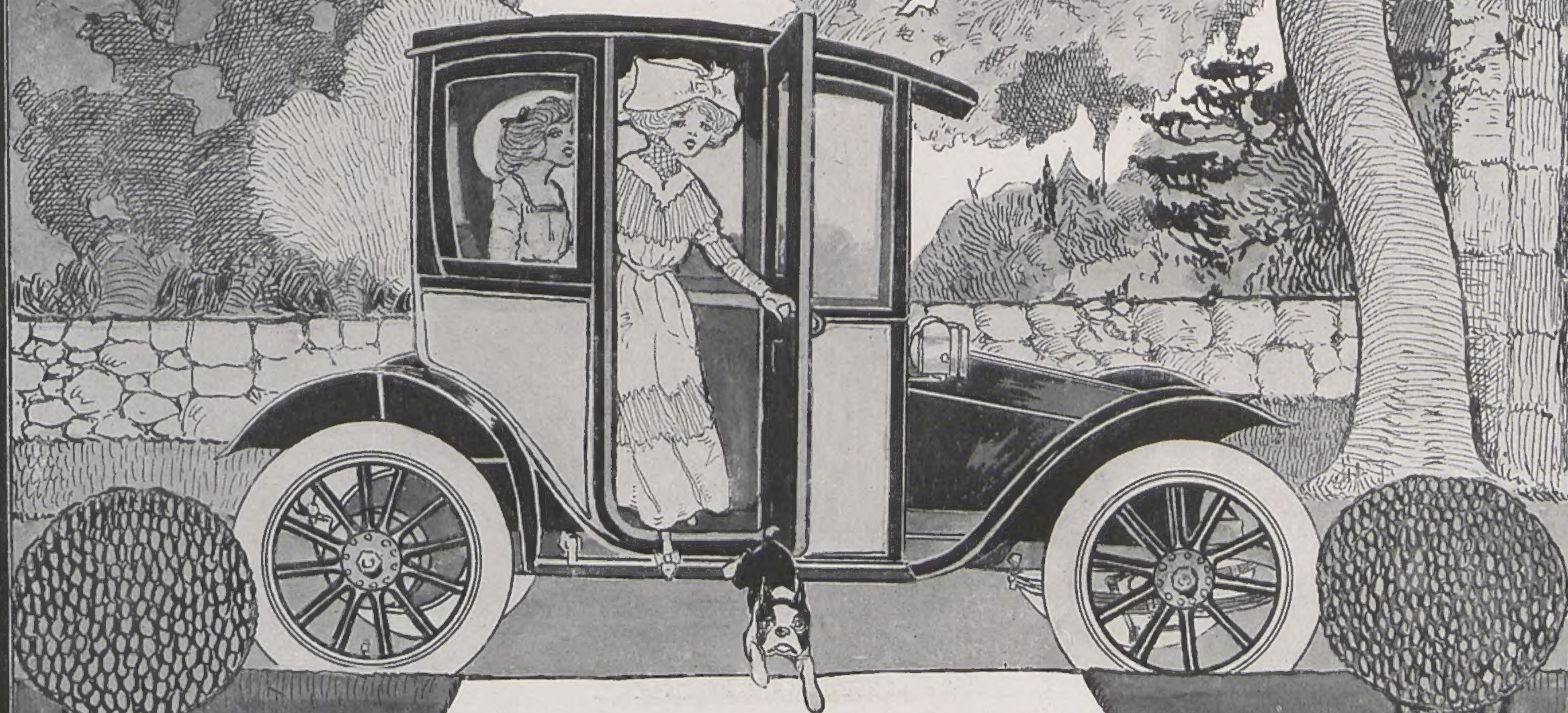


The First of the Autumn Modes and Children's Fashions Featured

VOGUE



HUPP-YEATS ELECTRIC COACH



A car of French design of the very latest fashion. Design protected by letters patent.

The "Patrician"—100-inch wheel base; 30-cell, 13 plate Exide Hycap battery; \$2,150 f. o. b. Detroit.

The "Regent"—86-inch wheel base; 27-cell, 11 plate Exide Hycap battery; \$1,750 f. o. b. Detroit.

The "Torpedo"—Open top car; folding top, windshield and lamp equipment; \$1,650 f. o. b. Detroit.

In the past six months the Hupp-Yeats has shown that the public was ready to welcome a new type of electric car.

With its low-hung body, its curve of roof, and slope of hood—radical changes from accepted design—it presents rare beauty.

Moreover, the new construction gives to the user an electric proof against the common danger of skidding and overturning.

That buyers of electric cars were quick to perceive and appreciate the advantages and the safety of the Hupp-Yeats is evidenced by the fact that, in practically the half year of its existence, more than 300 of these cars have gone into owners' hands.

Thus the Hupp-Yeats has earned a distinction which, we believe, has come to no other electric in substantially the first six months of its production.

HUPP CORPORATION
116 LYCASTE STREET, DETROIT, MICHIGAN

Branches:—BUFFALO, 1225 Main Street; CHICAGO, 2615 Michigan Ave.; CLEVELAND, 1992 East 13th Street; DENVER, 1620 Broadway; DETROIT, Woodward and Warren Aves.; KANSAS CITY, 34th and Broadway; LOS ANGELES, 816 S. Olive Street; MINNEAPOLIS, 1334 Nicollet Ave.; PHILADELPHIA, 330 N. Broad Street.

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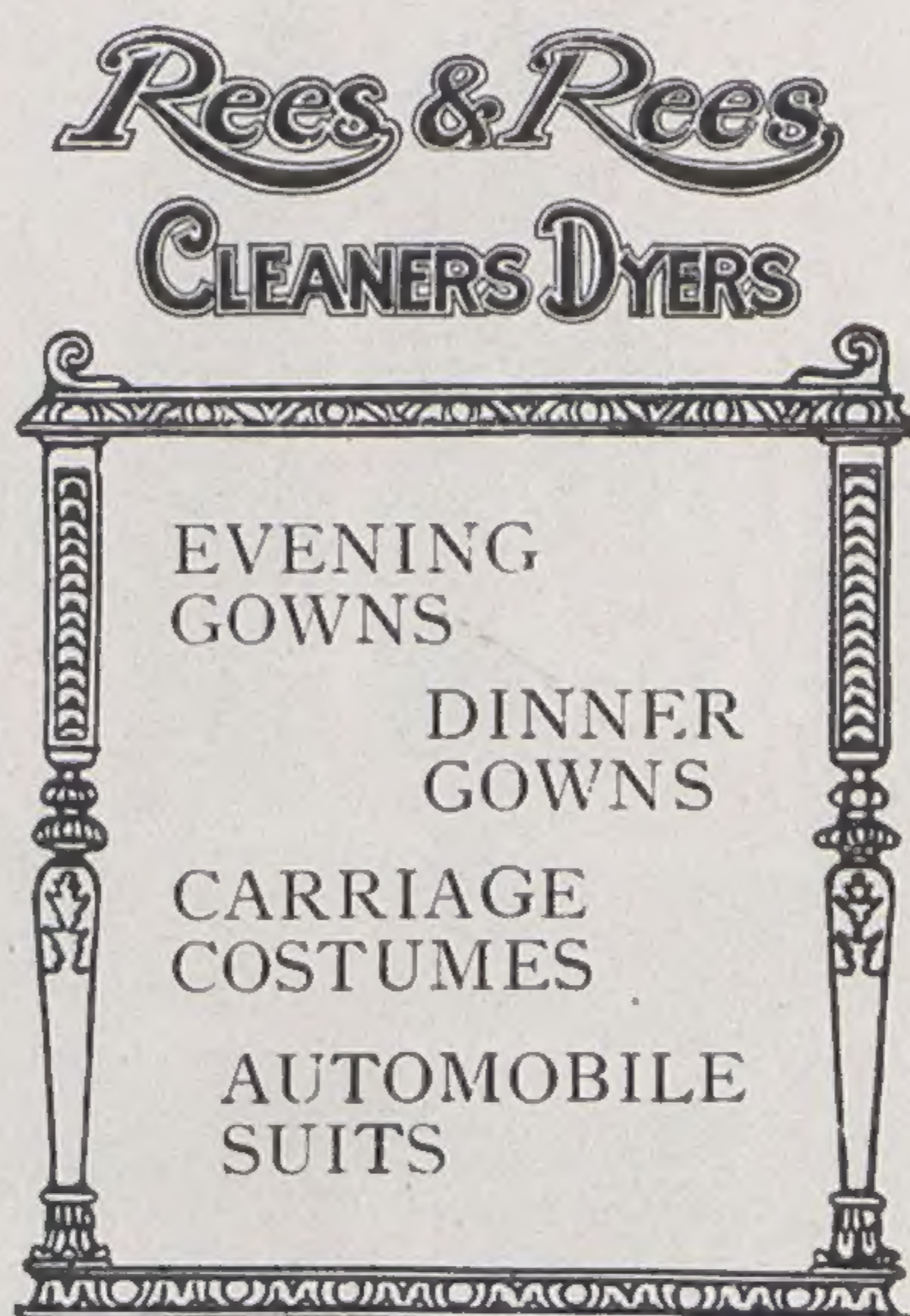
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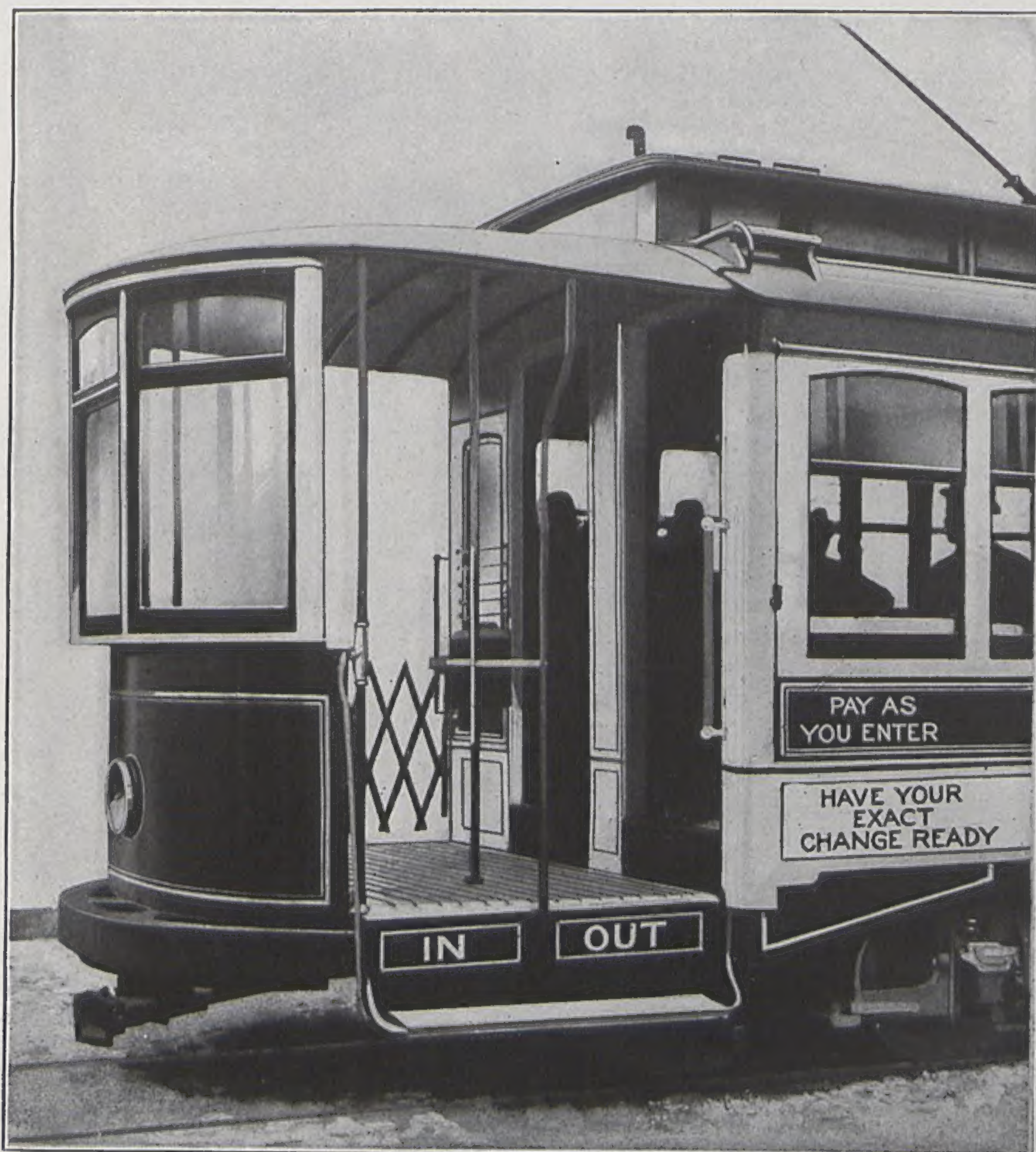
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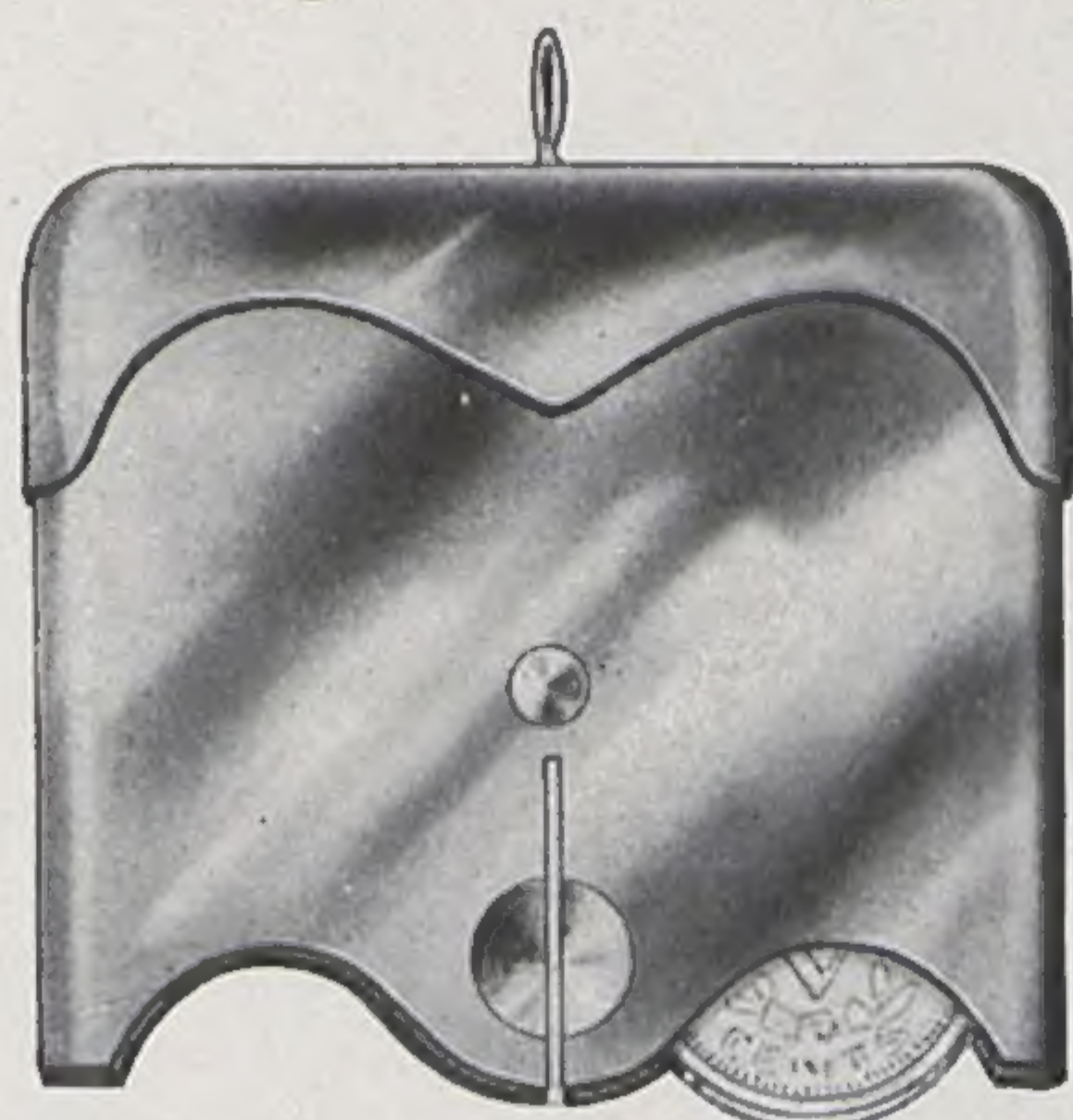
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Have your exact change ready



and you *will* if you own the

Yule Pay-as-you-enter Purse



for chatelaine or bag



vest pocket

VANITY SHOP of KENOSH A—which is in Wisconsin

THE SALE AND EXCHANGE SERVICE

Wearing Apparel

LARGE double silk shawl, cornucopia pattern alike on both sides; cost \$200; sell \$100. Genuine Lynx fur set; good as new; cost \$300; sell \$150. No. 396-A.

HANDSOME white and gold willow plume, perfect condition; cost \$20.00; sell \$10.00. Smart automobile bonnet, rose pink; never worn. Cost \$18; sell \$10. No. 397-A.

DAINTY coral pink dress for street, or any occasion, made with short-waist effect, trimmed with handsome lace in yoke and sleeves and waist and skirt of black satin piping. Size 34. Cost \$36; sell \$18. Never worn. No. 382-A.

BLACK and white check motor coat, green satin lining; like new. Cost \$50; sell \$30. Also pink chiffon Lucile gown, only \$50. Both size 36. White enamel bedroom set, complete, only \$30. No. 398-A.

FOR SALE.—Irish lace coat. One fastening below bust. Length 54 inches. Long sleeves, cuffs, revers and collar. Price \$90. Sent on approval; references required. No. 376-A.

MANDARIN coat in perfect condition. Very old and extremely beautiful. Present from a Chinese Prince. Price \$125. No. 377-A.

BEAUTIFUL and dainty evening gown of white messaline silk, with overdress of marquisette, with drop skirt of charmeuse satin, edged with silver cord and finished with exquisite pearl ornaments. The whole being delightfully youthful and charming. Never worn. Cost \$186; sell \$90. Size 36. No. 379-A.

HANDSOME black crepe météor evening gown trimmed with black chiffon insertion having dotted net tunic over crepe météor dress. Has train. Cost \$140; sell \$68. Never worn. No. 380-A.

BEAUTIFUL looking smart coat of rich wine color. Brand new. Worn only once. Cost \$35; sell \$14. Fit person 5 feet 2 inches. No. 381-A.

BEAUTIFUL original and stylish hats, three are imported Paris hats, and all having individuality. Worn once and some of them never worn. All creations of artistic beauty. Sell very reasonable. No. 383-A.

BEAUTIFUL Decher shawl in perfect condition. Cost \$200; will sell for \$100. No. 385-A.

WILL dispose of dark blue voile gown mounted on white satin waist or voile draped over Irish lace. New model. Never worn. Price \$35. No. 387-A.

PINK linen princess gown elaborately braided in black and pink; \$15. Light blue crêpe de chine gown over taffeta; \$10. Bust 36; 42 skirt. C.O.D. on approval. No. 389-A.

BLUE wool taffeta gown, black percales braid and buttons for trimming, white lace yoke and cuffs veiled with blue chiffon cloth; 38 bust; cost \$40; sell \$25. Never worn. No. 391-A.

S and X

When replying to advertisements in this department avoid delay and confusion by following rules given at the bottom of this page.

ROSE point lace, 10 yards, 10 inches wide, absolutely perfect condition. Will sell any smaller amount. Appraised \$100 per yard. Will sell \$60. No. 399-A.

WHITE lace dress, French model, size 36, in perfect condition; price \$60. Evening wrap worn only a few times, old blue and gray, chiffon over satin, size 34; price \$35. Pink theater gown, pink chiffon. Dresden flowers over white, size 36; price \$25. Black météor satin gown, double plaited skirt, very simple, worn once, size 36; price \$25. No. 348-A.

Furniture, Etc.

WANTED a Victor Victrola; model and records must be in good condition. Persons replying state model and names of records. No. 55-B.

WANTED—Mahogany baby grand pianola piano, mahogany Victor Victrola, and framed Sadler etchings—do not have to be first proof. No. 54-B.

FRENCH tapestry and gold furniture, gold cabinet and antique mirror. Large Aubusson Carpet. Rare antique desk with inset clock and brass candleabra. Massive carved mahogany dining suite. Mahogany bedroom furniture. Sterling silver and Sheffield plate. To be sold at less than half original prices. Seen by appointment only. No. 394-A.

FINE mahogany sideboard, seven feet long, three feet ten inches high. Over 100 years old, in perfect condition. Price \$200. No. 384-A.

FOR SALE—Fourposted mahogany bedstead, canopy top, 150 years old, in good condition; price \$150. No. 386-A.

WANTED—Donegal or Austrian hand-tufted rug, size approximately 18 x 20 feet, dark green color. Must be in perfect condition. No. 53-B.

A LADY having met with reverses would like to dispose of handsome silver, rare ornaments, antique furniture, etc. No reasonable offers refused. Write for particulars. No. 356-A.

FOR SALE—A few genuine South-ern antiques—sideboard, breakfast table, chest of drawers and others. No. 360-A.

WANTED—Brass or wrought-iron oil lamp, suitable for mission library. No. 51-B.

BEAUTIFUL Kurdistan rug, 9 x 12 feet, medallion center; cost \$450; will sell for \$250. In perfect condition. May be seen by appointment. No. 338-A.

FOR SALE—Colonial chest of drawers; \$30. Empire bureau; \$50. Colonial sideboard; \$75. All done over. Other pieces. No. 330-A.

Professional Services, Etc.

A CAPABLE young woman, with teacher's experience and domestic science training, wishes position as secretary or companion. Best references. No. 80-C.

OPPORTUNITY for refined lady with social connections to connect with reliable house. Pleasant and remunerative employment. No. 84-C.

EDUKATED woman is wanted in West Virginia to take care of two small children, ages four and half years and eighteen months. Must be able to speak French or German. References required. No. 79-C.

YOUNG lady of excellent family, cultured, well educated and accustomed to traveling—wishes position as traveling companion or private secretary. Highest references. Salary not motive. No. 85-C.

EXPERIENCED, successful teacher would tutor mornings during summer for partial expenses at seashore, mountains or traveling. Or would act as companion to lady. Excellent references. No. 81-C.

YOUNG lady, refined, well-educated, would accept position as secretary or companion to lady or semi-invalid traveling alone. References exchanged. No. 86-C.

EXPERIENCED, refined professional nurse, would accept position as traveling companion to elderly lady invalid or delicate child. Neurotic cases a specialty. References exchanged. No. 87-C.

CULTURED French woman, for many years teacher in a leading ladies' school, desiring to travel abroad. Fully equipped, having chaperoned similar parties for several seasons. Highest references. No. 58-C.

SITUATION wanted by single young man of thirty. As companion or private secretary. Cultured, refined and highly educated. Has traveled extensively and has excellent business experience. No. 75-C.

Miscellaneous

A VERY old, rare and perfect specimen of Navajo chieftain's burial robe. Will sell for \$200 if taken at once. No. 393-A.

MY SCOTCH collie puppy will be sold to good home. High class. J. Pierpont Morgan strain. Beautiful light sable and white. Very stylish and attractive. No. 395-A.

PEARL and gold bead neck chain. The gold beads are hand carved and exquisitely done; there are about 75 pearls. A cross of larger pearls is attached. Price \$100. No. 378-A.

LARGE old Irish linen table cloth with design, "The Last Supper." Used only three times. Valued at \$150. Must be sold; will accept \$75. No. 388-A.

FOR SALE—Handsome silk maltese lace parasol cover. Also ten inch ivory parasol handle heavily carved in chrysanthemums; both new. No. 390-A.

LADY living alone offers to share her delightful country home near Westport, Conn., and moderate expenses, during summer, or longer, with lady fond of country life. No. 369-A.

FOR SALE—Yorkshire terrier puppies. Little beauties, from imported stock. No. 374-A.

HEART shaped brooch containing 6 fine pearls and 18 white diamonds. Cost \$200; will sell for \$90. Can be seen by appointment. No. 300-A.

LADY giving up housekeeping offers English porcelain dinner set. Brown conventional band. Cost about \$100, reasonable offer accepted. Sample and list of pieces on application. No. 329-A.

RARE engraving, 23 x 33 in., "House of Washington," showing family on porch at Mount Vernon, \$15. No. 320-A.

VERY handsome crocheted bedspread of antique design. Never used. Cost \$200; will take \$100. No. 323-A.

FOR SALE—Willow ware dinner plate 13½ in. and dessert plate 12½ in. Wedgewood pitcher, blue, white, figures, 8 in. No fair price refused. No. 346-A.

To Insert "S & X" Advertisement

RATES.—For the first 25 words or less, \$1.00. Additional words five cents each. Price when given, as \$4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement.

To Reply to "S & X" Advertisements

In replying address "S & X" Department, Vogue, 443 Fourth Avenue, stating your offer clearly and briefly, giving number of advertisement. Your offer will then be communicated to the advertiser. Immediately upon receipt of her reply Vogue will notify you of the advertiser's decision.

Articles mentioned in the "S & X" advertisements are not for inspection at the office of Vogue. Follow these rules, but if they do not cover your case write to Vogue for further particulars. Enclose no money in your first reply. Wait till you hear from Vogue whether or not your offer has been accepted.

If an offer to purchase is accepted, a money order, certified cheque or draft payable to Vogue should be sent to the "S & X" Department. Vogue will then request the advertiser to forward, express prepaid, the article to you for inspection. If you are satisfied, notify us and we will forward the money to the advertiser.

If the article is not satisfactory return it to the advertiser, express prepaid, and Vogue will return your cheque.

SHOPPERS' AND BUYERS' GUIDE

Boas, Feathers, etc.

MME. APHE, PICAUT
OSTRICH BOAS AND FEATHERS.
Repairing, Cleaning and Dyeing.
38 West 34th Street. New York.

METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c per pad. \$2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

Champagnes

Deutz & Gelderman, Gold Lack. The Finest vintage champagne imported to this country. The Ritz Company, 4 1/2 East 47th St., N. Y. Sole Agents for U. S.

China and Glass

T. F. REYNOLDS, 7 E. 28th St., New York. China and glass at moderate prices. Metal and leather goods. Attractive novelties for anniversary and wedding gifts.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, \$1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., N. Y.

Cleaners and Dyers

Laces Dyed to Match Gowns
Dressmakers' materials, garments cleaned, dyed. Mme. Pauline, 233 W. 14th St. and 115 E. 34th St., New York.

REES & REES, Cleaners and Dyers. Laces a Specialty. New York, Boston, Philadelphia, Atlantic City. Main Office and Works, 232, 234, 236, East 49th Street, New York City.

LEWANDOS, America's Greatest Cleaners and Dyer, Boston, Mass., 284 Boylston Street and 17 Temple Place; New York, 557 Fifth Avenue; Philadelphia, 1633 Chestnut Street.

Lewandos-Branches, Washington, Albany, Rochester, Providence, Newport, Hartford, New Haven, Bridgeport, Lynn, Salem, Cambridge, Worcester, Springfield, Portland.

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given all work. Prices reasonable. Mme. Dumand, 606 Park Ave., N. Y. Tel. 2685 Plaza.

New York Paris Newport
Knickerbocker Cleaning Co.
492 East 31st Street New York
High class cleaners and dyers.

Corsets

MME. ZUGSCHWERT
Custom Corsets. All Designs. Latest Creations in Lingerie. Republic Building, 209 State Street, Chicago.

A classified list of business concerns which we recommend to the patronage of our readers.

One year, (payable in advance) \$40.00
One year, (payable monthly, in advance, subject to 5% cash discount) . . \$50.00
Single insertions, (payable in advance, subject to 5% cash discount) . \$2.50

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address

all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth ave., New York.

Corsets—Cont.

MME. S. SCHWARTZ
CORSETIERE.
12 West 39th Street, New York
Telephone, 4882 Murray Hill.

MME. BINNER
CORSETIERE,
is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere.
Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., N. Y. Tel. 2518 Bryant.

OLMSTEAD CORSET CO.
High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22nd St., New York.

Exclusive Goodwin Corsetieres
Trained to represent us in all localities not now having Goodwin shops. 373 Fifth Ave., N. Y.

MISS AHERN
"The Directoire Corset" to REDUCE THE FIGURE. Re-orders require no fitting. 69 W. 48th St., New York. Tel. 1909 Bryant.

LE PAPILLON CORSET CO.
Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 21 W. 38th St., N. Y. Tel. 4383 Murray Hill.

BERTHE MAY'S CORSETS
Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail Orders. 125 W. 56th St., N. Y.

WADE CORSETS. High grade, Exclusive, Satisfying. Not sold in stores. Write for style book and nearest agency. Address Wade Corset Co., 79 E. 130th St., N. Y.

EXCLUSIVE MODELS
in custom corsets, bust confiners and lingerie. Pneu Form Co., 557 Fifth Avenue, New York. Telephone 7620 Bryant.

E. WATSON, Elastic Corsets, Bust, Hip and Abdominal reducers. Elastic stockings. Maternity corsets. 18-20 W. 34th St., Tel. 3140 Murray Hill.

MME. M. CUNNINGHAM Gowns and corsets to order. Also ready to wear corsets. Surgical and athletic corsets to order. Mail orders filled. 14 W. 29th St., N. Y.

JUNOFORM BUST FORMS
are necessary aids to well-dressed women. At all shops. Write for price list. Junoform Co., 269 S. 4th St., Philadelphia, Pa.

Dancing

PRIVATE CLASSES for LADIES, gentlemen and children in body-building and hygiene. Lonis H. Chalif, Grad. Imp. Ballet School of Russia. 7 West 42d St., New York.

Embroiderers

AIKEN & CO., 1 E. 28th St., N. Y. Hand and machine embroidery, heading and hemstitching to order. Also a variety of beads to match any color.

Furriers

FURS REMODELED, Repaired and redyed. New orders taken now. Summer Prices. Fall styles ready. A. H. Green & Son, 25 W. 23d St., near Fifth Ave. (Tel. 1162 Gramercy), N. Y.

Gowns and Waists

MRS. M. BUSSE, Evening, street and strictly tailor made gowns, imported and original designs. Greatly reduced prices. Open all summer, 766 Madison Avenue, N. Y., near 66th.

MANIE GUION THOMPSON, 32 E. 58th St., N. Y., one block from Hotel Plaza. Waists, Blouses, Hats, etc. Misses' and Children's smart coats and frocks to order.

Gowns and Waists—Cont.

MME. ELISE from PARIS.
Summer dresses, lingerie and evening gowns a specialty. Moderate prices. 112 East 29th St., New York. Tel. 4094 Madison.

GEO. ELLIS, Ladies' Tailor; makes smart, plain, and fancy, perfect fitting suits, from \$45 up. Mail orders solicited. 41 West 36th St., New York.

A. LUST, Ladies' Tailor.
Riding Habits. Special attention given to mail orders. 530 Fifth Ave., cor 45th St., New York. Telephone 2043 Bryant.

TAILOR GOWNS Remodeled to prevailing styles by J. H. Comstock for the past 17 years. Now located at 286 Fifth Ave., N. Y. Tailor suits from \$65. Tel. 158 Madison Sq.

Jean Michel and Lousie Michel
Gowns for all Occasions.
Exclusive Styles—Perfect Fitting.
11 West 35th St., N. Y. Tel. 5185 Murray Hill.

THE MENDING SHOP. Gowns remodeled. Suits cleaned and pressed. Shop waists and gowns refitted. Miss H. R. Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison.

MLLE ELISE. Tailor Made Suits
made to measure, \$35 up. Also gowns, tub suits \$15 up. Corsets, lingerie, negligees, millinery. 561 Fifth Ave., S. E. cor. 46th St., N. Y.

HELLESOE STREIT CO.
Tailored waists to order in madras, linen, flannel and silk. Original designs. 184 Michigan Avenue, Chicago, Ill.

Mrs. Wilson's Mending Shop
Mrs. Wilson, formerly with Mrs. Osborn Co. Blouses, Evening and Tailor Made Gowns. Gowns remodeled. 26 E. 28th St., N. Y. Phone 4563 Mad.

THE GREEN SHOP. All imported models in Foulards, Linens and Marquisesettes are reduced to half price. 56 W. 45th St., N. Y. Tel. 4532 Bryant.

GOODMAN. Shirt waists, tub suits and skirts in madras, linen, silk and flannels. Oldest established. 10 West 46th St., N. Y. Tel. 4642 Bryant.

SPECIALTY Ladies' and Misses' smart models in dimity and gingham dresses for morning wear. Exclusive styles. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Tel. 189 Mad.

Mme. Renfrew Wood. Gowns for all occasions. Exclusive and original designs. Embroidered robes to order, any desired color, any materials. 112 W. 48th St., N. Y. Tel. 2884 Bryant.

De Rohan French Models, Sample Gowns, Summer silks, lingerie below importation prices. Imported hats, corsets. Mail orders solicited. 135 W. 48th St., N. Y. Tel., 4404 Bryant.

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VIROLL, 500 Fifth Ave., N. Y. Manicuring. Special facilities for Massage. Reclining chairs for shampooing. Specialties; hair goods and egg shampoo. Hours 9-5. Tel. 7520 Bryant.

Milnshaw Hair Grower, a tonic recommended for dandruff or thin hair. Trial bottle on application on condition. Jules Ferond, Fort Lee, N. J. Tel. 42J, Fort Lee.

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MRS. RAYMOND BELL,
Specialty Lace Shop. Announces her removal to her new store, 1 E. 45th St., N. Y. Tel. 2449 Madison Sq.

Sara Hadley, 9 E. 35th St., N. Y. Antique and Modern Laces, Veils, Shawls, Flouncings, Scarfs, Neckwear and Complete Table Linen. Lace for trousseau a specialty.

Infants Lace Bonnets in Limerick and Irish Crochet Laces, each piece made by a prize worker. Will send for inspection. The Irish Linen Co., Davenport, Iowa.

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Dr. J. T. Whelan-M. S. Wilson, chiroprapist, electro-vibratory, facial massage, manicuring, hairdressing. Also Alveta Toilet preparations. 347 Fifth Ave., N. Y. Tel. 6192 Mad. Sq.

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HOYT, MILLINERY
Importer of Fine Millinery.
Correct Style for Tourists.
St. Paul, Minn. 4th and St. Peter Sts.

VISITING MILLINER
Remodeling a specialty. Up-to-date Trimming. Millinery taught. Prompt attention. Dare, 41 E. 28th St., N. Y.

Milliner, Artistic, go out or take work home. Moderate. Feathers and boas made, dyed and cleaned and curled. Lillian Morris, 534 W. 124th St., N. Y. Tel. 3763 Morn.

TURNEY, Milliners and Importers, 9 East 35th St., near 5th Ave., N. Y. Tel. 7199 Mad. Becoming Hats, Toques and Bonnets from \$10 up. Auto Turbans from \$5 up.

Miscellaneous

WEDDING VEILS—
and Wreaths to order from \$10 to \$25. Write for sketches and particulars. Mail orders a specialty. Miss Allien, 11 E. 33d St., N. Y. With Quiller.

"SURPRISE" Steamer Baskets, Filled with fruits and little "surprises." Attractively wrapped—a delightful gift for the traveler. \$5 to \$25. Elizabeth H. Pusey, 28 W. 33rd St., N. Y.

ELIZABETH LEE, specialist Shopping, Dress, Home. Reference—eight years' experience as fashion expert and adviser Woman's Section Even. Tele. Booklet "V" Free. 110 W. 34 St., N. Y.

LADIES—New rubber shields to protect silk linings in coat and sleeves. 4 pairs 25 cts. del'd. Stamps accepted. J. Lowenthal, 118 E. 28th St., N. Y.

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HENESEY, MOURNING HATS
Correct styles in Bonnets, Toques and Veils. 424 Fifth Ave., corner 38th St., New York. Formerly Lillias Hurd. Telephone 937-38th.

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THE ADRIENNE, 319-321 W. 57th St., N. Y. Comfortable rooms, private baths, good table. Transients accommodated. Southern patronage solicited. Apply Miss Proudfoot.

THE CONNEAUT 371 Central Park West, N. Y. Rooms and board. Beautiful summer location. Dining room on top floor. Elevator service. Summer rates. Mrs. A. K. Dick.

Selling Agent

SPECIALISM. My specialty of selling for women with over-stocked wardrobes. Slightly worn gowns sold. Address all communications to Florence E. Burleigh, Canaan, New Hampshire.

Silk Hosiery

WALTMAN'S SILK HOSIERY SHOP
It pays to buy good silk hosiery. Try our No. 46. Made to order to match any shade (send sample), \$2.25 pair, postpaid. 366 5th Ave., N. Y.

Silk Kimonos

SILK KIMONO made of high grade Japanese silk in any pattern, \$3. At stores, \$5. Made any size or color, with handkerchief or kimono sleeves. American Silk Garment Co., 39 Fifth Ave., N. Y.

Shoes

WILLIAM BERNSTEIN Short Vamp Shoes (Reg. U. S. Pat. Off.) Originator; creator. Fit, Quality, Style. Send for Booklet "V." Sold only at 54 W. 31st St., New York.

JACK'S SHOE SHOP. Short Vamp Shoes—the smartest, snappiest and most comfortable footwear made. New catalog "H" sent on request. 495 6th Ave., bet. 29th & 30th Sts., N. Y.

SHORT VAMP SHOES, Satins, Velvets, Cuban and Louis XV heels. Sizes 1 to 9. A to EE. Catalog sent free. J. Glassberg, 58 3d Ave., bet. 10th and 11th Sts., New York.

MILLER'S SHOE SHOP. Short Vamp Shoes are Fashion's Correct Footwear. Give greatest comfort. Write for catalog 6. 1554 Broadway, New York. Phone Chelsea 5506.

SHOPPERS' AND BUYERS' GUIDE

Shopping Commissions

Mrs. H. Goodale Abernethy, Shopping Commission. No charge, 37 Madison Ave., N. Y. 24 Regents Park Rd., London. 24 Rue Washington (Champs Elysee) Paris.

MRS. E. F. BASSETT, 145 W. 105th St., N. Y. Shops for and with you free. Will suggest costumes, household furnishings, etc. Tel. 4452 River.

MRS. SARAH B. DARLING, Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning, 51 W. 16th St., N. Y.

Suggestions for Trousseau Samples promptly furnished. Orders executed with discrimination. No charge. Mrs. Virginia Warren, Wilmington, B'way & 97th St., New York.

MRS. F. N. DAVISON, Registered Shopper in all lines. Shops for and with Customers. No charge. Correspondence solicited, 225 W. 45th St., New York.

HELEN CURTIS, 96 Fifth Avenue, New York. General Shopping. No charge. Circular. Bank Reference. Telephone 3286 Chelsea.

The Quality Shopper, Suite 5004, 1 Madison Ave., N. Y. Gives personal attention to your wants, selecting with care and judgment anything you desire. No charge.

Jewelry Shopping Service Jewelry, Leather Goods, etc. My connections enable me to secure discounts for my clients. Particulars on request. References. W. L. Harper, 6065 Met. Bldg., N. Y.

Specialty Shops

THE LITTLE FAVOR SHOP, Adeline King Robinson, 19 W. 31st St., N. Y. Summer Branch, Bay Head, N. J. Tea and luncheon cotillon favors, summer novelties, bridge & tennis prizes, etc.

Sign of the Green Dragon, 5 E. 36th St., N. Y. Tea Room and Art Shop. Order by mail—sketches, samples, estimates for lamp or candle shades. Illustrated Catalog.

WILE-AWAY BOX, A very original assortment of gifts for traveler or stay-at-home. Every box different. \$5 upwards. Elizabeth H. Pusey, 28 W. 33rd St., N. Y.

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How one Woman Built Up a Business through the Shoppers' & Buyers' Guide.

NINE YEARS AGO a woman started in business with \$44 in cash, a single room, and not much else except the conviction that she could make fashionable clothes for children.

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Of her own accord, Mrs. Thompson thereupon inserted the accompanying little advertisement in the "Shoppers' & Buyers' Guide."



1904

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Coats, Hats and Bonnets a Specialty.
M. OLSON AND CO
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Hats, Fanc

The Original Advertisement

Miss Thompson's address has since been changed.

That was nine years ago. Replies to the advertisement came slowly at first—rapidly afterwards. Appearing as it did in VOGUE, it attracted the attention of women of the class Miss Thompson desired.

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And remember, too, that through VOGUE'S Shop Window—through this central market-place where Miss Thompson found so many customers worth her while—scores of other equally interesting small establishments are asking for your attention.

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MANAGER "SHOPPERS' & BUYERS' GUIDE"
VOGUE, 443 Fourth Avenue, New York



1911

Mrs. Adair

announces her customary

ANNUAL SALE

during which all her GANESH Toilet Preparations (including those listed below) will be subject to a reduction of

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This is the only month in the year during which the famous GANESH Toilet Preparations may be obtained at less than the regular prices set forth in Mrs. Adair's booklet. Send check or money for any of the preparations noted below, deducting 20% from prices here quoted.

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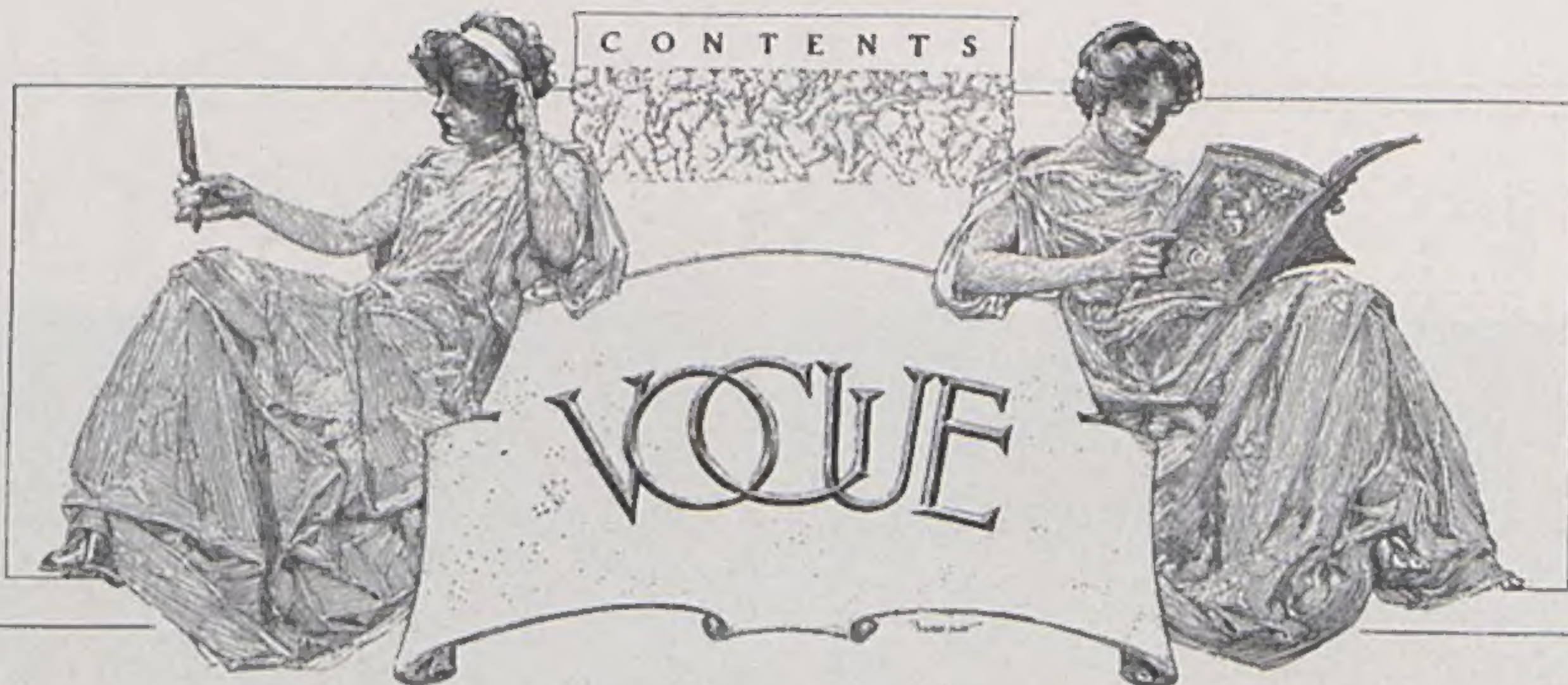
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172 Fifth Avenue, New York

AUGUST 15th
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VOL. 38 NO. 4
WHOLE NO. 933

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The Next Issue of Vogue will be The FALL MILLINERY NUMBER

NO subject is more absorbingly interesting to the woman of fashion than millinery, therefore the next issue of VOGUE, the Fall Millinery Number, dated September 1st, and on sale August 31st, cannot fail to delight her.

VOGUE has now in Paris a corps of artists and correspondents who are gathering the latest millinery models from the great designers. These models, accompanied by full descriptions, will be beautifully displayed in our next number. If you wish to know just what in the way of hats you should have in your winter wardrobe, you should read VOGUE of September 1st.

The head designer of VOGUE's Pattern Department will arrive from Paris just in time for the models selected by her to be illustrated

in the VOGUE of September 1st, and this will be your opportunity to secure patterns of these smart models for Autumn wear, with explicit directions telling just how wide the new skirts are to be, how sleeves are to be set in, what colors and materials will be worn and other points absolutely essential to the up-to-date dressmaker.

The "Seen in the Shops" department will make a specialty of attractive suits that can be bought for forty dollars and less, and still have the correct cut and finish.

Our Paris letter will describe the first Autumn modes, as shown by the smart couturières of the Rue de la Paix.

Use the coupon in the corner of this page and secure not only the next number of VOGUE but all the other issues for one year.

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Photograph by Lilian George

MRS. LORILLARD SPENCER, JR., AND HER SON, LORILLARD SPENCER, 3RD

Mrs. Spencer is a daughter of Mrs. Frederic P. Sands and a sister of Miss Elizabeth Sands, one of the most popular girls at Newport



The FASHIONABLE GOWNING of the SMALL PARISIENNE

A SIGN of the times is a fashion launched this season by manikins and professional beauties, of appearing on the race courses on the big days, with the appendage of a beautiful little girl, evidently borrowed for the purpose, gowned in the last word of fashion and as richly as her sponser. A pitiable sight, these little creatures of nine and ten years old, already in training for their actual début as public beauties in a few years. On the day of the *Grand Prix* a child about, nine years old, with all the airs and carefully studied gestures of the experienced manikin, wore the gown shown on page 10. Of pale-toned, changeable pink and blue taffeta, the skirt, hung from a high waistline, is trimmed with an *entre-deux* of perpendicular pin tucking, framed in scallops of soutache braid. The short sleeves are finished with tiny braided scallops which also outline a silk fichu that folds her shoulders below a shirred guimpe of white mousseline de soie. A cluster of red silk cherries, nestling in leaves of dull rose and green, fastens the fichu at one side, and another bunch of fruit with braid and scallops trims the Dutch cap worn.

THE LATEST PARIS WORD
IN COATS FOR THE
SMARTLY DRESSED
SCHOOL GIRL

For a young girl just entering her teens is a long school coat smartly made of dark blue ratine illustrated on page 11. The wide collar, dropping to the top of the high belt, closed by small buttons and cord loops, is faced with white ratine hemmed, inch wide, with blue and the deep cuffs are trimmed to match. Designed for morning walks in the *Bois* are the two coats illustrated on page 10. The left-hand figure is of fawn-colored, open-meshed étamine. Braided woolen frogs, in mixed tones of dark red, blue, yellow and brown, and large buttons close this swagger little coat to the

Sophisticated Little Manikins Display the Modes
for Children—French Fashions for the Younger
Generation are Less Elaborate than Formerly

throat. A deep border of these varied shades of dull color, trimming the coat bottom, and the edge of the sleeves, is achieved by lacing coarse woolen thread through the meshes. The smart hat worn is of fawn-colored suède, trimmed with a rosette of dark red velvet.

The right-hand figure wears a coat of white camel's hair, striped with black; the circling bands are of dark blue velvet soutaché on the edges in Persian coloring. Children's coats, all built on the same practical lines of simple tailoring, are infinitely varied in the range of color and variety of decoration.

A FETCHING MODEL OF RED RATINE

A coat of bright red ratine for a little one has a wide collar and square cuffs faced with black watered silk, leaving an inch-wide border of the red cloth. The buttons are big balls of oxidized silver. Silk of the same color barred off with black, lines it. Its wee owner, a blond-haired beauty, wears with it a police cap of red wool, tipped with black tassels and trimmed with a black feather pompom.

A STUNNING COAT IN
WHITE DESIGNED BY
CHERUIT

A Cheruit coat of white ratine, for a child of twelve years, is lined with royal blue satin. A wide collar that shapes a Capuchin hood at the back, pointing into a long blue tassel, shows its blue lining as the edge rolls over. The same effect is carried out on the top of the deep cuffs on the long coat sleeves. A single line of big ball buttons of white pearl closes the coat at one side, and the buttonholes are bound with blue silk. Winter and summer, young children wear the same frocks, hence the embroidered gown of linen, batiste, or cotton crêpe is as practical for one season as the other. The light woolen combination worn next the skin and the long warm coat donned for out of door wear, add all the necessary warmth.

A THREE-FLOUNCED PARTY
FROCK OF MALINES
LACE

At her three-year old birthday fête, the tiny blond-haired hostess wore a dainty dress of white Malines lace; three lace frills formed the skirt and a fichu of white net, double-



Two pretty little aprons of embroidered white and blue batistes; dainty garments that form part of most French girls' wardrobes



A dainty combination of Malines lace and white net

frilled with lace, folded her shoulders, ending under a rosette of blue ribbon, a filet of the same bound her hair. (See illustration on this page.) It is the fashion for many French mothers, in all classes of society, to dress their young daughters alike, even when they have several of them. Delightful for the children, who, outgrowing their clothes so fast are certain of new ones each season; but an extravagant custom, it seems, and one not in accordance with French thrift, nor with French taste, as the shape and color of gowns and garments suited to one age might be quite the reverse on another, as in the case of the three-year-old tot of the birthday party, who was a chubby bunch in her flounced frock, which, however, was an altogether charming design for her two older sisters—slips of five and seven. One wonders what becomes of the outgrown garments of these happy children!

DRESS OF STRING-COLORED LINEN BELTED WITH INDIAN SILK OF OLD GOLD

The nine-year-old daughter of an artistic mamma, who was taken to the Lyceum one holiday afternoon to be shown "mamma's club," was gowned in a frock of coarsely woven, string-colored linen, embroidered all over its surface with rather large, black conventionalized swallows, their wings set in flight. Cut straight, and all in one piece, it was loosely belted at the

natural waistline with Indian silk of a deep, old gold color, and narrow, tarnished gold galloon hemmed the tiny square-cut neck and the short chemise sleeves. The frock closed in the back from neck to hem under a line of black linen-covered buttons, the size of a cent. Curling tendrils of black hair fell over her forehead, and thick curls peeped from under the back edge of her Dutch bonnet, made of the odd material of her frock! Gold galloon bound this bonnet, trimmed with one large, gold-hearted rose of black silk, set inside a cluster of black leaves.

The coat that covered her for the street was made of mustard-colored ratine and was lined with black satin that turned over as a facing to a deep square collar, and turned up to shape deep cuffs for the long sleeves. Small black bone buttons, peppered thickly, a narrow bias strip of the mustard-colored cloth that edged the collar and sleeve facings, and a few large black bone buttons fastened the coat.

It has become rather a fad nowadays on the part of French mammas to copy for their little ones the sensible and practical gowning of American and English children. Time was, not so very long ago, when the small French girl—or boy—dressed in their best, the boy long-curved and be-frilled, the girl with tightly crimped and artificially curled hair, extremely short, distend-



Quaint gown and little Dutch cap in changeable pink taffeta

ed skirts, laced, and be-ruffled, and flying sashes, seemed more like the dressed-up dolls one sees in shops than real, live children.

SMARTLY DESIGNED APRONS WHICH ARE A PART OF THE LITTLE FRENCH GIRL'S WARDROBE

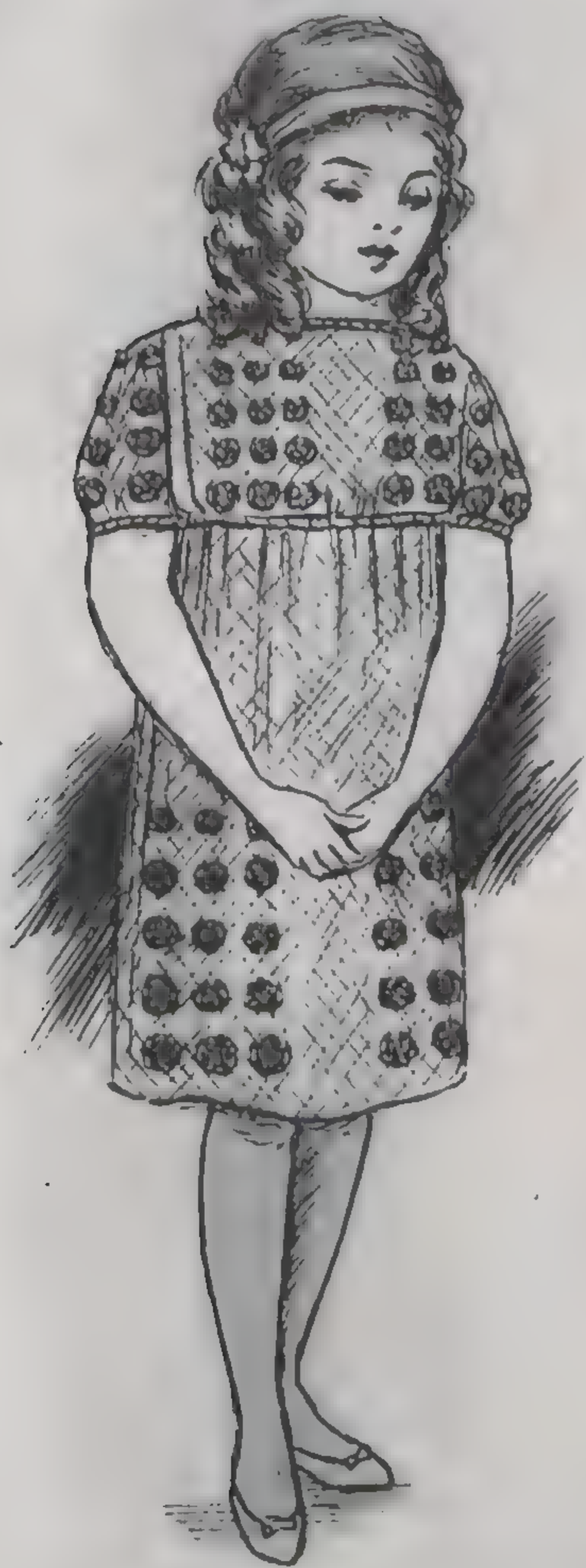
Aprons of all sorts—from the school girl's apron of heavy black sateen, that entirely covers her frock during school hours, down to the pretty bits of frivolity shown in the drawings on page 9—are important in the wardrobe of French girls. On the left-hand figure the apron that covers the infinitesimal frock is of white batiste, with lovely pink English embroidery done in open and solid stitches. The right-hand figure wears an apron of blue batiste plaited from an embroidered yoke; it is held over the shoulders by blue ribbons.

TWO EXQUISITE FROCKS SHOWING FRENCH ART

A girl of ten years has in her wardrobe a frock of apricot mousseline de soie under an over-dress of cream net. The large raised spots that trim the bodice, the sleeves and the front breadth of the skirt are made of pale coral pink and blue baby ribbon, pulled through the meshes of the net into the semblance of flower petals. A cord of twisted coral pink ribbon circles the waist and outlines neck and sleeves; and pink ribbon holds in place her curly locks, making little rosettes above each ear. For



Unusual coats in darned étamine braid-trimmed and striped camel's hair with circling bands of dark blue velvet



Party frock of mousseline de soie veiled in cream net embroidered with ribbon

home fêtes is the frock of tan colored silk crepon. The waistline is roundly defined by a frilling of tan colored silk, gathered on a cord through the middle, a narrower frill of the same sort edging the short sleeves. The yoke, that points over the tops of the arms and in the middle of the back and front, is soutached on cream silk with a mixed gold and silver braid. The pointed effect on the skirt matches the yoke, and the ball-buttons, that trim it so prettily, are of dull gold. These frocks are illustrated on this page. MADAME F.

VOGUE POINTS

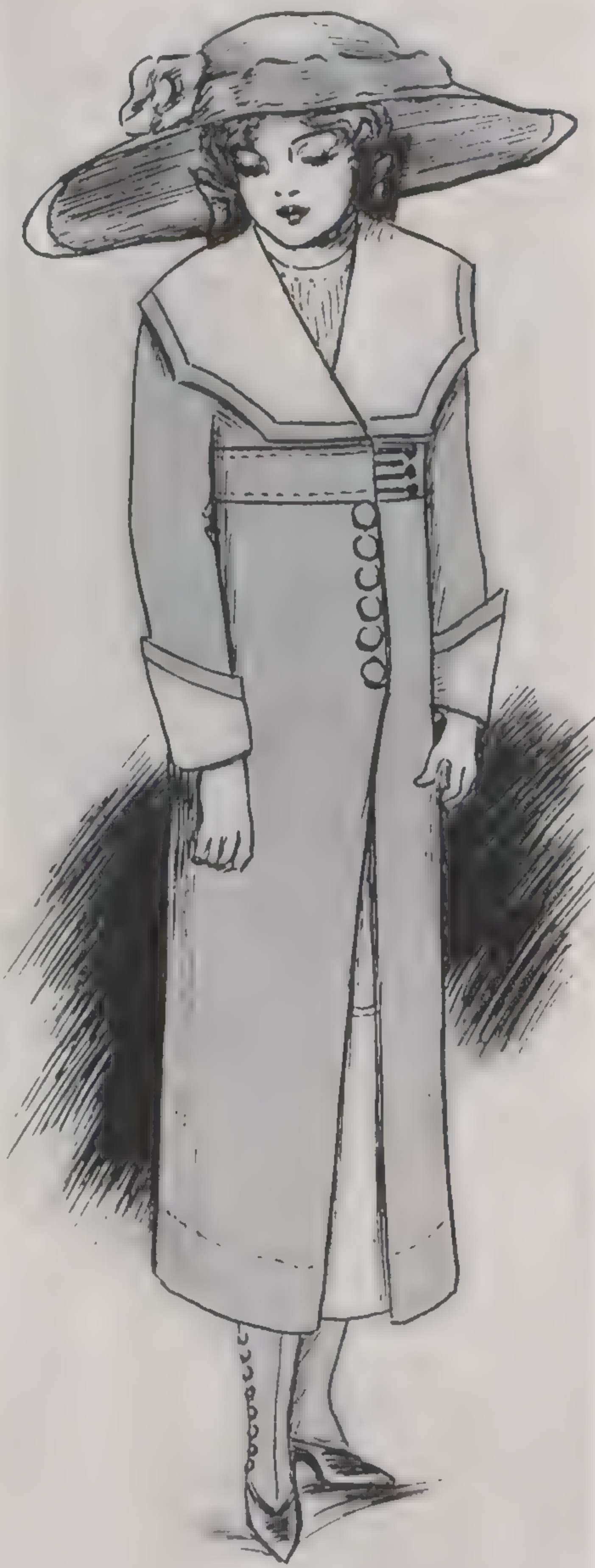
SO often the latest models in imported neckwear are of such simple handling that it is nothing at all for the clever woman to copy them. For example, at a very fashionable shirtmaker's there is shown a smart bow tie to wear with flat lingerie collars which is nothing more or less than a length of five-inch ribbon with a hemstitching at either end inside a two-inch fold. Tied with big loops, with the ends hanging halfway to the waist, this is very effective. Anything as plain as this must, of course, be in the very best quality—one of the French taffeta or lousine ribbons with a good deal of body is excellent—as the grain of the silk must be substantial in order to show off the hemstitching.

ANOTHER idea that has been exploited this year is the mounting of a white jabot over a black one. This is very good as a finish for plain blouses or to wear with a dark suit. Make first a plaited jabot of soft black satin some six inches deep, and repeat it in white hemstitched handkerchief linen or any fine lingerie material. When fastened at the top with a bar pin of some sort this is a good-looking piece of neckwear.

FLAT embroidered collars that have done duty before when the smaller shapes were worn, may be enlarged or made more elaborate in a charming fashion by laying a second collar of plain muslin beneath and edg-

ing it in two-inch lace. Cream lace with white is very pretty. Sometimes this under-collar is of plaited net with lace to trim, and in this case the net comes out well beyond the upper collar.

BUCKSKIN has been more or less supplanted by white kid slippers for afternoon wear, and the finer leather will stand something more elaborate in the way of trimming than was suitable with buckskin. This need not be high priced, however, for you can get pretty and effective plain gilt buckles, either in dull or bright finish, for very little. These are fashionable and very charming with muslin gowns. Cut steel is also much liked for these buckles, but even the very smallest in this material are expensive. However, there is nothing smarter than a good buckle on a well-shaped slipper. With slippers that have eyelet holes at the front nothing is prettier than a tied bow of white silk ribbon.



School coat of blue and white ratine with a high waistline

FOR home millinery nothing goes better than one of the dear little poke bonnets made in a combination of cream lace, tiny pink rosebuds and a light blue bow. This can be built on a wire shape, covered first with plain cream net put on slightly full. The lace that is put over this lies in four rows of accordion plaiting, reaching from the top of the crown down, with a wreath of roses, shading from pale pink to deep rose color, and mingled with small leaves, heading the lowest one. The bonnet is square crowned, with a narrow brim around the face, a genuine Kate Greenaway style. At the back, on the left side, there is a bow of light blue ribbon running

up and down, two loops above and two loops and an end below. This model, if becoming at all, is exceedingly fascinating, but if one's features are not suited to this sort of framing, another hat in the same coloring is preferable. This time the shape has a floppy brim with two rows of narrow Valenciennes edging around it, one on the extreme edge, the other just inside, with a round piping of light blue taffeta to hold it. The crown is enveloped in many folds of the light blue, with a very smart, splashing bow lying flat on the left side. On the right brim, weighting it down more floppily than ever, is a big pink rose with stem and foliage.

DISTINCTLY smart was a sporting coat of white corduroy that was much admired at a recent fashionable dog show. The wearer, a prominent society woman whose pedigreed pets invariably take blue ribbons when entered in shows, was a striking figure in her long, straight-lined coat, loosely belted after the manner of a polo model, and trimmed with large white pearl buttons. The patch pockets buttoned at the top, and the coat closed to the neck, fastening to one side. The square collar formed wide tabs in front which buttonholed to the coat along either lower edge. Such a model is both distinctive and practical, making an attractive motor wrap for a cool evening spin. White corduroy is a departure from the many coats of serge and bulky polo cloth commonly worn. The material is easily cleaned and even tubs beautifully.

ECRU laces are used extensively on costumes of silk and lingerie. They shade all the way from cream to the deep antique color of the unbleached thread employed in the old Venetian laces which are now beautifully imitated. These deep tones have a richness of quality which is effectively brought out by contrast on white lingerie frocks and blouses. The white frock with white lace is the exception, barring of course the baby Irish. Valenciennes, which has never been more fashionable than now, though always worn, is lovely in a very deep cream color.



Silk crepon combined with fine gold and silver soutache, and dull gold ball buttons



An afternoon tea gown of pale pink chiffon effectively combined with Mechlin lace, heavy silk cord and satin



Boudoir gown of brocaded yellow silk and point d'Alençon



Black and white chiffon with Honiton appliqué compose this adorable gown designed for dining at home

LA ROBE INTIME AS EXEMPLIFIED BY BARROW, DEPICTS THE
FASCINATING COMBINATION OF CHIFFON VEILED WITH LACE



AN OVERWORKED IDEAL

EVEN though the great apostle of the strenuous no longer dominates the nation, the bustling theory of continuous up and doing so permeates the life of the country that only the dullard escapes the pushing influence of its goading. "The race is to the swift" ideal, which is held up to the throngs of young men and women who eagerly crowd the fields of achievement, is so presented that it spells going the pace of speed to the limit after material success. Humane persons are quite properly concerned over the insatiable demands that modern speed mechanism makes on the nervous force and on the power of intense mental concentration of the operator, doing him to permanent exhaustion in a comparatively short time. But the more subtle speeding processes which affect disastrously a multitude outside of mill and factory attract the sympathetic interest only of a physician here and there.

TO be sure, the strain of modern life is not infrequently the subject of exhortation by preachers and other interpreters of life; but the all-pervasiveness of the call to perpetually intense action, especially in its appeal to the young, is not generally realized. If it were, many favorite maxims of the "Let us up and be doing" order, in which the emphasis is laid wholly upon doing, would be retired to a most desirable oblivion—a disposal that would go a considerable way toward calming the frenzy of activity induced in the more impressionable by the over-stimulation of the imagination which many leaders of thought dispense. The feverish desire to do is not alone a heavy drain upon the vitality, but it brings in its train a gnawing apprehensiveness that develops a crop of nervous disorders which ultimately make life a grievous burden to the victim, besides handicapping effort. So much of a national habit has worry become, that progressive physicians are addressing themselves to the task of convincing the American that tranquillity of mind is worthy to take high rank as an achievement in itself, and one which is an aid and not a hindrance to successful activity. Other influences that make for a calming of the frenzy of doing are the various cults which discourage nervous and purposeless activity by putting emphasis upon self mastery. Some of these so-called religions have very large followings and, as the membership is made up almost wholly of women (who constitute the more hysterical sex), their sedative influence has a wide reach and in greater or less degree affects many thousands of homes.

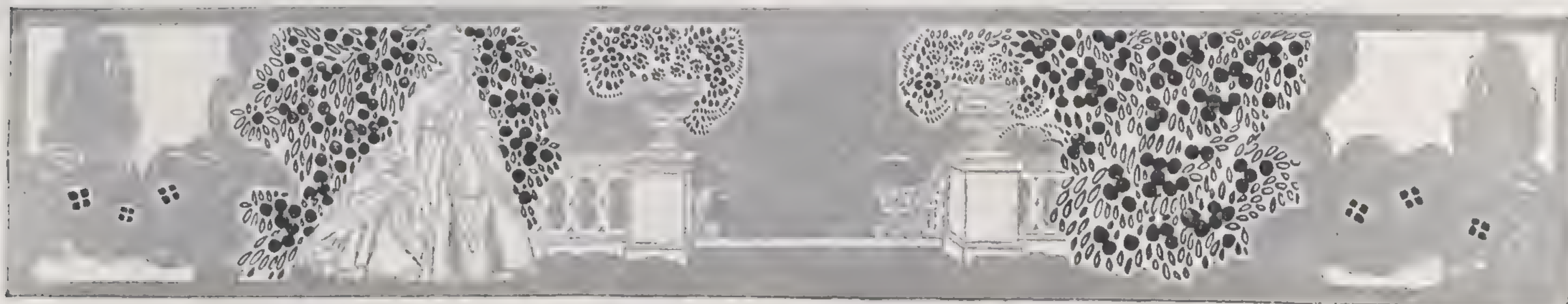
IF youths and maidens are peculiarly susceptible to this national tendency to a top-bent activity, the impressionable child is affected by it to an even greater and more disastrous extent, as educators are beginning to point out. Parents and teachers who regard the child simply as a unit to be pushed ahead as fast as possible—and these types of elders constitute all but a small minority—bend every effort to rush the child who shows even a minimum of precocity through the school course as swiftly as it can be spurred along, with the result, more often than not, that the precocious child breaks down; not, however, because of the early maturing of its mental powers. Among the popular sayings, one of the oftenest heard is that the child of active brain is "too smart

to live," and the fact that this type of little one does often die early seemingly gives a background of truth to this opinion. But, as a matter of fact, it is the parent, proud of the child's intellectual forwardness, who, by stimulating the little one to utmost attainment, practically murders it.

AS the proportion of precocious children is estimated to be only about four out of every hundred, not many, comparatively, are involved in the tragedy of over-stimulation. But the whole trend of public education has been to train the intellect and develop precocity and self-consciousness, rather than to provide for the healthy growth and all-round development of the child. However, a better day is dawning. Many pedagogical experts are breaking away from traditional methods and are introducing reforms that include, as a preliminary, the separation of children into the normal, below average, the feeble-minded, and above the average; their proper classification being scientifically determined and the courses of study fitted to the requirements of each class. It is, by the way, startling to learn that it has been estimated that about three per cent. of children (taking them the country over) belong in the feeble-minded class; which means that in a school population of about seven hundred thousand—such as that of greater New York—no fewer than twenty-one thousand children are so far below the average as to be properly classified as feeble-minded. Now that the progressive educational element is in control of the public education movement in the country, an end will be made of lop-sided training and unwise stimulation, and that fundamental menace to the integrity of the nation—the miseducation of the masses of the people—will soon become a thing of the past.

ANOTHER cause for rejoicing is the peace sentiment that looms so large at the moment. Any practitioner of psychotherapy can testify to the dominating part that suggestion plays, and these advocates also admit that mental turbulence is as communicable as an infectious physical disease. It is this that gives to the activity of the jingoes of all nations that sinister element that is so disquieting. However, the spirit of serenity is equally "catching," and when three nations of the first class unite in a peace pact for a term of years, the quieting effect of such an arrangement—not only upon the peoples of the nations involved, but upon the whole world of men and women—is incalculable. The race is seen to be emerging from the brawling age of strenuous and largely misdirected activity. Reason is coming into its kingdom.

BUT international arbitration agreements are not alone sufficient to reduce the fever in the blood of the native; other forces must join in his salvation. How desirable it would be, for example, if leaders of thought in and out of our universities would impress upon those under their influence that the attainment of mental equipoise is the first duty of every human being endowed with reason; and that it is, moreover, the first requisite for an all-round successful career. Another vital fact which should be insisted upon is that a life of action does not need the element of strenuousness to render its achievements either efficient or brilliant.





"Sonny Boy," Barbara and Flora,
the children of Mr. and Mrs.
Harry Payne Whitney. Mrs.
Whitney, a sculptor of note, was
Miss Gertrude Vanderbilt



Photographs by Histed

Little Miss Cathleen Vanderbilt, the only
child of Mr. and Mrs. Reginald Vanderbilt
of Newport



The young son of Mr. and Mrs. Peter D.
Martin, whose mother was Miss Lily
Oelrichs

SOME ATTRACTIVE PICTURES OF CHILDREN OF WELL-KNOWN
FAMILIES BELONGING TO NEW YORK'S EXCLUSIVE SOCIAL SET

A S S E E N B Y H I M

As Summer Wanes, the Foreign Game Preserves Attract Our Hunters — The Industrious Millionaire Now Supplanting That Ancient Type, the Man about Town

SUMMER has wings and has prepared for flight. Already the resorts are beginning to see signs of the waning of the season, although August generally finds them at their flood tide. There has been little change anywhere. Two or three hostesses have been added to the list at Newport and several have dropped out. The days of spectacular entertaining have passed, principally because there is a limit to accomplishment. The younger set has played tennis, motored, cruised, danced and enjoyed itself as only those can who are just on the threshold of life. Because it is summer parents have been more or less indulgent, and in consequence some new names have appeared on the social calendar among those which have been chronicled, season after season.

GOOD SHOOTING FOR HUNTERS OF GAME AND HUNTERS OF TITLES

The shooting has proved quite an attraction abroad, and many who did not go over for the Coronation, or earlier in the summer, have sailed to pass the first days of autumn among the highlands of Scotland or on its deer moors, or perhaps in some of the northern English shires. Austria and Hungary, where there are splendid game preserves, where the estates are not crowded and there still exists a certain medieval spirit, is a new field for Americans. Picturesque castles, hoary with age, and located in the midst of feudal communities with vast properties embracing forest, moor, mountain and lake, are to be had. Possibly the investment is better there because an American is an American and nothing more. He is crowned with a halo of gold, and dollars innumerable are supposed to rest in his coffers. Social success or failure on this side, or in England and France, carries little weight over there, and the land is teeming with titles—excellent ones, in an unbroken line almost from the days of Constantine—to be had by the American maiden or widow who possesses wealth in her own right.

When I go abroad, I never care much to visit at the great American houses that are leased for the season, for though you are likely to meet some really nice people at their parties, you also run across a few doubtful ones, and always a small army of the impecunious. I am now referring to England and Scotland. As a rule, however, things are much better done at these big houses; there is more lavish display and often it is impossible to tell the real from the imitation, so skilful is the conceit. Then, too, these Americans are likely to gather around them the really clever and amusing people, for they are not bound down by tradition, although they dearly love a lord or something bigger.

AMERICANS NOW KNOW WHAT IS WHAT

The days when Americans were ignorant and could be hoodwinked by titled adventurers have gone by. Their money com-

mands anything now, they have had a long experience in the field and they are much in favor. There are so many families resident abroad whose second generation has been educated there, the men going to the universities and smart schools, and joining good clubs and crack regiments, that they quite know what is what. And then they have capped the climax by marrying "natives"—I do not allude to oysters, but to Britishers. The old delusion that it is necessary for social success to get in with the *vie intime* of the court has been swept away. Unfortu-

grandmother, and London really appears to be facing an essentially middle-class régime. But, after all, royalties are much like other people—some are gracious, others dull, and others will accept miscellaneous hospitality.

LONDON AS AMERICANS USED TO SEE IT

We understand all these incidents quite well now and have no occasion to make mistakes. Once in a while there may be an American who is a bit too eager, but he belongs for the most part to a past generation. I have recently read an intensely stupid book called, I believe, "The Princess of New York," where the American girl is exploited in the old way. Happily her father is in steel and not in the stockyards of Chicago. This girl goes over there with a chaperon who has lived at hotels for years in London, and is duped at every turn. She falls into the hands of sharpers, meets bogus dukes and trumped-up titles, and finally lands in gaol—an innocent victim. The lower middle class is constantly writing such books, and the story smacks of St. Johns Wood rather than of the West End.

I am a believer in certain old customs, and I think that traditions should be followed. A family ghost is an excellent possession, but in this country—except in a few Colonial houses—we have hardly arrived at that stage. However, we do have closets with skeletons in them—the next best; and we are prone these times to allow the bones to rattle and the framework to stalk out and take a little walk. Scandals are taking the place of traditions for the present, but the day will come when the scandals themselves will be the most respectable of traditions. Even now I see some more hopeful tendencies.

THAT ANCIENT INSTITUTION —THE MAN ABOUT TOWN

One of our stock traditions has gone—the Man about Town. He was a personage in the seventies, eighties or nineties, and his kind flocked at Newport. But society in its present stage—a mixture of recent elements from the Far West and South, of British blood and of Knickerbocker legends—has amalgamated and is beginning to establish its position. As Mrs. Oliver Belmont says, the Idle Rich no longer exist; we have to-day the industrious millionaire—the man

who does something with his money. The Man about Town was an institution a generation ago, and you can read all about him in the early pages of Vogue. He belonged to a dozen clubs or more, and was always willing to join the latest. He was a man without a country. His youth had been passed in England, where he went to a good public school and afterwards to a university; in Paris, where he did the rounds at an early age, and in New York and Newport. He took no interest in politics, except to wonder why

(Continued on page 70)



Miss Marjorie Whitlock,
daughter of Mr. and Mrs.
Benjamin Morris Whitlock

nately Marlborough House and Buckingham Palace have had many persons employed in back-stairs capacities who have been quite willing to lend their influence (for a consideration) towards a certain acquaintanceship with blood royal. But these persons have as much social influence as have the servants in your own houses, and you can be in much better English society than that which cultivates royalty. The late king had a charming little circle around him, amusing but rather mixed. The present sovereign has returned to the traditions of his revered



NEW MODELS FOR AUTUMN GOWNS SHOW THAT THE RUCHE TRIMMING,
THE SQUARE COLLAR AND THE DRAPED SKIRT ARE STILL POPULAR

The LATEST CREATIONS from PARIS WHICH INDICATE *the* COMING MODE

TRULY Paris has been entertained, these last weeks of an unusually brilliant season! Even the most frivolous-minded person could find little excuse for boredom. The tea rooms in the Bois, and the hotel terraces in town, are filled daily with a crowd of well-dressed men and modishly-gowned smart women, and the numerous charity affairs, so wonderfully well done in Paris, have been patronized to an unusual degree.

BARONNE FAUCQUEUX PRODUCES A NEW PLAY

The most successful of these functions that took place within doors was given by "L'Aiguille Française" under the presidency of the Duchess d'Uzès and Baronne Maurice Fauqueux, and offered a list of attractions so great that an immense and ultra chic audience filled the pretty Théâtre Marigny the afternoon the society took possession of it. The intimate friends of Baronne Fauqueux were especially interested in her charming, eighteenth-century, one-act play, written in verse—"L'Amour Vainqueur"—and produced for the first time that day. Charming music accompanied it, and a minuet was danced by a group of lovely women, adorably gowned in the costumes of the period, and led by Mlle. Robinne of the Théâtre Française, and M. Pierre Margueritte.

Baronne Fauqueux, the clever author of the piece, looked adorably young under the wide-brimmed hat she wore, as she was unwillingly obliged to make her bow to the persistent applause of the appreciative audience.

That we are threatened with an "upholstery" and a "furniture" style of costuming, like that in vogue many years ago, seems unpleasantly evident at the moment. It would be indeed a change! However, dressmakers propose and, nowadays, their clients promptly dispose of, modes not to their liking. And even the lovers of radical changes must confess that there is little real beauty in furniture coverings turned into gowns and skirt draperies, edged with heavy gimps and fringes, that resemble old-fashioned window lambrequins. In the same company, but with some claim to beauty, was a new costume, worn at the Théâtre Marigny the day of the gala performance, which was of beige-colored, coarsely woven étamine embroidered in heavy relief with colored wools. And really attractive and conspicuous in its originality and chic was a short coat, worn by a French leader of the modes, of "fauteuil damas" brocaded in deep green shades and lightly touched about the neck, the front edges, and the sleeves, with gold threads. Gold-colored satin, that turned over in front into tiny revers, lined it, and green and gold enameled buttons were looped with green and gold cord. Quite plain in finish, the skirt worn with it, of beige-colored silk voile, dragged a tiny train. Her cavalier hat of soft beige-colored felt was adjusted to show the blonde hair at the back, and a fountain of beige ostrich feathers poured from one side.

Worn at a garden party was an adorable gown consisting of a white embroidered chiffon tunic

Upholstery Modes of Bygone Days—New Costumes Reminiscent of Nineteenth-century Gowns — Subtle, Low-keyed Colors Again Worn — Wondrous Garments of Marabout

over a *fourreau* of lemon-yellow satin. The little spencer of changeable violet silk had wide embroidered revers over lemon color, fastening along the upper edge with large buttons. A band of the shot silk headed the skirt ruffles.

The sleeves of this gown should be particularly noted, as they showed a distinct novelty—a novelty first launched, but scarcely noticed, at the early spring openings. In accordance with their name, "crinoline sleeves," they were wired to stand stiffly out about the elbows, and were finished with a

little lace frill. Her wide-brimmed hat of white straw, trimmed with pale blue and pink roses crushed close together about the crown, was faced with white corded silk, and narrow "brides" of violet velvet passed under her chin. (See the lower figure on page 18.)

SMART SUIT OF NANKEEN SEEN AT A POLO GAME

There are luncheon and dinner parties also in the Bois, gymkhanas, children's fêtes, and tennis and polo matches at Bagatelle. Watching a recent polo game my attention was continually distracted by a pretty girl in the party of the Princess Guy de Faucigny-Lucinge, who wore one of the smartest morning costumes of the season—a coat and skirt affair of "nankeen," a thick cotton stuff, yellow in color. White soutache embroidery bordered the edge of the skirt and coat, and the latter had big white pearl buttons. A half belt across the back of the coat, a bit longer than those of the early season, defined the waistline; white piqué-faced revers turned back from a tiny, low-cut, nankeen waistcoat buttoned with gold; and the soft cravat of white mull, that swathed high the throat, passed through a gold buckle, the ends disappearing inside the low-cut waistcoat. According to the present fancy a wrist bag, square, thin, and not large, was made of the material of her gown, and trimmed to match.

As fresh and smart as her costume, her hat (which I knew to be one of Carlier's latest efforts) of white Tagal, large, with a curved brim, was trimmed with an immense flat bow of four-inch wide, white, uncut velvet ribbon. This bow, composed of two large, flat loops on each side, was banded across the middle by a long strip of the ribbon. It then passed around the crown to the other side, where, thrust through the straw, it joined other loops of the ribbon that covered the hair and flatly disported themselves with extraordinary style under the brim at the back.

A MODERNIZED EIGHTEENTH-CENTURY BEAUTY

Quite as smart and more beautiful was the same girl when I saw her dining at the clubhouse at the Ile de Puteaux, a modernized eighteenth-century beauty, gowned in pinky mauve and pale green shot taffeta. (See upper sketch on page 18.) A big silk rose set in green leaves held at the bust the fulness of a lace fichu that folded her dainty shoulders; clusters of similar roses, some of them veiled with tulle, dotted wide spaces of a puffed trimming that hemmed the skirt; and the long, close sleeves pointed over her hands. She had motored up to the clubhouse that evening in the stunning wrap of white ratine sketched in the middle figure on page 20. The big shawl collar and high, pointed cuffs were faced with deep yellow camel's hair cloth. Beneath the shawl collar, broad revers extended over the shoulders into the back, forming an inwardly-curved sailor collar extending below the waistline and fastened across with big yellow buttons. The same soft yellow cloth, and a pert little white aigrette set directly in front, trimmed her motor bonnet of white straw, which was one of the high, pointed shapes so popular at the present time.



Bewitching gown of beautifully embroidered white satin combined with a draped flounce of embroidered net



Gown of shot taffeta, with lace fichu and silk roses, worn at a fashionable club dinner by a modern eighteenth-century beauty

COMBINATION OF ASH GRAY AND BEIGE AN UNEXPECTED SUCCESS

For summer evening gowns, white and pale tinted silks, and daintily flowered brocades, lace-flounced, and otherwise adorned with lace, are preferred to the more elaborate confections of the formal season. Pretty evening gowns of transparent materials show the new combination of ash gray and beige, a combination that truly works wonders with the rosy complexion that accompanies a peculiar shade of pale, dull gold hair seen, alas, only occasionally! Of these colors, a gown worn by such a beauty was wonderfully enhanced by half-hidden touches of shrimp pink, mingled with the lace of the corsage and sleeves.

The brim of the little "Niniche" hat of white Tagal, worn with it, was pushed low over the ears. Above the forehead it poked into a point and flared high at the back, showing all the hair there. Clipped, beige-colored feathers clustered about the edge in a narrow border and, held by a stiffly plaited bow of shrimp pink velvet, a big bunch of beige-colored heron's feathers smartly waved their ragged fronts from one side. The combination of beige and white, or beige and ash-gray, is one of the unexpected successes of the season. Appearing late, it is likely to continue its vogue until well into the autumn.

Women who object to the great quantity of false hair necessary to fill the space at the back of the head left uncovered by the "Niniche hat," substitute puffs of tulle matching the color of their hair, or of the hat itself.

SUBTLE AND LOW-KEYED COLORS VERSUS THE VIVID HUES OF THE MASSES

Lemon yellow gowns in silk and cotton voile, heavily embroidered in white, is a combination eagerly taken up by swagger women. For the reason it seldom appeals to an uncu-

tivated taste it has particularly attracted them. Smoke gray with cream color, and white linen gowns trimmed with yellow linen—the yellow of Italian straw, called here *biscotte*—of the coarsest sort, like kitchen crash or common bagging, and pale tabac brown, are all tone combinations at present confined to exclusive women. They mark a distinct line between them and the masses, who still cling to the brilliant-colored and plain white facings that, reaching their high some weeks ago, are now abandoned by the mondaines. Among the knowing accessories of these simple but chic summer gowns is the belt of black varnished leather. What an important part this inch-wide band plays in their adornment!

LINEN CHEMISE TUNICS OVER EMBROIDERED SLIPS

Chemise tunics of perfectly plain white linen, showing not a vestige of trimming beyond its hemstitched edges, are worn with slips of white English embroidery. Black leather belts them, and hats of white Tagal, wide-brimmed and trimmed with simple severity, complete the toilettes. One, recently seen, had its soft brim held up directly above the forehead by a small, stiff, white brush. They are often seen trimmed only with "brides" of two or three inch-wide black velvet ribbon tied at one side of the back or the front. In either case the ends hang long and uneven. The smartest of such toilettes have the color concentrated in the parasol, and for this adjunct coral pink in its various shades is the favorite. The fad of this adorably youthful color ruled all through the late spring and early summer, and is still far from being displaced by the newer "*biscotte*" that is already seen in felt facings to summer hats, and in felt hats now worn at Trouville and Ostend. Only black trimmings are permitted on hats of this color, and wings, quills, and ostrich feathers are used in profusion.

The latest novelty in millinery is an ostrich feather striped and speckled in shades of iron gray. On hats of white corded silk, and of pale shades of gray, this feather is fetching enough. On black hats it is rather too somber, yet, in spite of this somberness of color, it is curiously conspicuous.

MOTOR BONNET OF MALACHITE GREEN—EVENING HAT OF GOLD AND BLACK NET

The motor hat, sketched on page 21, of malachite green felt, trimmed with a rosette of darker green velvet and a long veil of green mousseline de soie, is very smart. The evening hat, on the same page, of gold, head-embroidered net, is trimmed with immensely high loops of black wired net; a wreath of colored silk roses circles the base of these wired loops.

EVENING MANTLES DESIGNED TO WEAR OVER THE NEW-SLEEVED GOWNS

If the new sleeve, stiffened at the elbow, is accepted on dressy costumes, it is certain the coat must be discarded for some sort of a mantle or wrap. Seen at the Grand Prix were several stunning new mantles apparently designed to fill this need. The one shown in the left sketch on page 20, beautifully achieved in a black transparency, was steel embroidered above a narrow band of sable fur that bordered it, and shaped at the back a deep shawl point. One of the slender, square-finished fronts, that hung in uneven lengths, was left square and flat; the other, the shorter end, was looped in puckers held by a large satin ribbon rosette. A long tassel finished the point in the back, and the wrap was caught together on each side to shape large arm-holes. Another wrap with similar arm-openings, manifestly designed to accommodate a large sleeve, is much larger; in fact, with its deep, rounded upper part falling like a cape



Note the sleeves, wired to stand stiffly out about the elbows, in the little spencer of changeable silk that tops this lingerie costume

in back and front, it is like a double garment. Of black satin, it is embroidered in steel beads in a simple design over the shoulders and over the top of the arms; and edged with a wide band of sable fur.

A MODE FOR THE COMING WRAPS OF FUR AND VELVET

Close hung, clinging gracefully to the figure, after the fashion so long in vogue and still so well liked; new in form and full of suggestions of coming modes, these wraps will be copied in heavy winter materials such as fur, velvet, and double-faced satin; and fringes, puffings, shirred ruffles and bands of fur will trim them.

Absolutely novel, an attempt at a distinct revival of an old fashion, was the wrap of gray satin, clearly the work of a master designer, sketched in the right-hand figure on page 20. Somewhat incongruous as worn that day in conjunction with a close-hung skirt, one could, however, easily imagine its imposing stateliness if worn by a tall figure clothed in the flowing skirts that belonged to the same period. It is cited here merely as a novelty seen on the day of this great fashion parade, and with no predictions concerning its future.

OF WHITE SATIN UNDER A CASQUIN OF BLACK CHANTILLY LACE

Taken from the same period, but cleverly and most carefully adapted to the taste of the present day, was a delectable gown of white satin worn under a *casquin* of black Chantilly lace. (See lower sketch on page 21.) The skirt closed in the middle of the front by large, embroidered white satin buttons. Circling the skirt in overskirt fashion, and curving to the waist-line on each side of the front breadth, were three rows of two-inch

wide, white silk fringe, set its width apart. The corsage was the prettiest thing imaginable—its short, open sleeves being trimmed with three rows of the white fringe, below the pointed sleeve of the black lace garment with its edge of black fringe. Through the black lace *casquin* gleamed the rich color of royal blue in a narrow belt. Circling the waist, this closed in front under a bow of wide blue ribbon stiffly disposed in flat, double loops, banded wide across the waist. Above this stiff, extremely chic bow, there passed across the white corsage a wide, folded band of the blue ribbon that suggested a tiny waistcoat, and above this the corsage of the dress closed with two buttons matching those on the skirt. A flat strip of embroidered chiffon squared the neck in front.



A beautiful English duchess wore at the races this toilette of purple satin with sash and huge wired bow of lace

EXCLUSIVE MODES SEEN AT THE GREAT RACE NOT EXPLOITED BY MANIKINS

Marked by extreme elegance were many costumes worn that great race day by smart young French mondaines in the reserved tribune; and it was interesting to note that the gowns, wraps and costumes that illustrated the newest accepted modes, and indicated coming changes, were worn by these mondaines instead of—as has been usually the case—by professional manikins; a sign, it seems to me, that the best houses are following the example of Monsieur Worth, who never allows his creations to be publicly exhibited on manikins. He also, I believe, enjoys the unique distinction among the big men of never accepting commissions from demi-mondaines, no matter what the position they enjoy.

Lace was conspicuous on several gowns



Handsome evening coat of beach satin exploiting the very wide shirred sleeve and the whim for swansdown trimming

worn in the reserved enclosure. Quaint and extremely pretty was a costume with its white satin skirt completely covered by two deep, scant flounces of black Chantilly lace. Completing this charming costume was a little black silk coat, edged with short, thick silk fringe, that rounded from the bust to shape a point in the middle of the back.

A FRENCH TOILETTE OF PURPLE SATIN AND VENISE LACE

A beautiful young English duchess, who every year attends the Grand Prix, was gowned in the distinctly French toilette of dark purple satin sketched in the middle figure on this page. The skirt, gathered with slight fulness to a round waist-line, dragged about her feet and lengthened into a slight train. A bias strip of satin, finished on the top and bottom edge with a large, satin-covered cord, shaped a bust-high girdle about five inches wide, and a strip of splendid Venise lace flatly circled this to the back, where it closed under a great, double-looped lace bow, wired to stand stiffly out from the figure. A single "barbe" of the rich lace, of the same width at the top, fell from the bow and gradually widened till, at the bottom, it must have measured half a yard wide. On her tall, slender figure, the effect was adorable.

MUCH RARE OLD LACE TRIMMED THIS CHARMING GOWN

Lace and lace-trimmed fichus were in abundance. So becoming, so dainty is this fichu revival, and so thoroughly has it taken hold, that it is likely to continue far into the coming season. Really old lace, with the ivory tint that only time can give, combined with embroidered batiste as rare and as old, shaped a charming little garment worn by Madame de Yturbe, and shown in the lower left-hand figure on this page. The embroidered



Louis XVI model with a striped brocade skirt having a plaited band and the bodice drapery of ivory batiste and old lace



A handsome mantle, edged with sable fur and steel embroidery, designed to wear with the new crinoline sleeve



Stunning motor wrap of white ratine faced with deep yellow camel's hair cloth and trimmed with yellow buttons



A distinct novelty, and clearly the work of a master designer, was this handsome satin wrap seen at the Grand Prix

muslin that draped the shoulders in fichu fashion met in front, then lengthened on the sides to form basques. The lace that edged it across the back turned over the arms to shape the sleeves. The skirt of brocaded silk, flowered and green striped in a Louis XVI design, was gathered at the waist and trimmed at the hem with a stiffly plaited band of the same silk.

A MOIRÉ SILK TAILORED COSTUME OF THE LATEST DESIGN

Comtesse de Castéja was swagger in her tailored costume of shot pink and gray moiré silk, with its close-hung skirt showing the comfortably increased fulness, and the new, half-long coat. Skirt and coat were trimmed with inch-wide, gathered bands of the same silk, curling into set designs. Her Niniche hat, covered smoothly with black velvet, was trimmed with a towering structure of beige-colored plumes. Inside her unbuttoned coat showed her pretty blouse of white batiste, embroidered in heavy pink floss. The rage for pink will continue until the last vestige of summer gowning is laid aside. Pink embroidery on white blouses is particularly desirable, done either in solid raised stitches or in open Madeira work. One of the smart accessories to these blouses is an inch-wide belt of black varnished leather, sometimes edged with pink to repeat the touch of color in the blouse.

QUAINT HANDKERCHIEFS FRILLED WITH FINE NET

The newest handkerchief is narrowly hemstitched and frilled three inches deep with fine, washable net; the upper edge of the hem shapes little rounded scallops. A pretty fancy this, recalling the time when a woman's handkerchief was always in evidence, instead of being hidden—tucked inside the sleeve, the blouse front, or the belt. Probably the next step will produce the old-time handkerchief bordered with rare lace.

THE CACHET OF BLACK VELVET RIBBON ASSURED TO SMART LINGERIE

This season, the use of black velvet ribbon adornment is carried to its extreme artistic value in decoration. In no manner is it more effective than in the adornment of lingerie underwear; night and day chemises, cache-corsets, and drawers. Long ago I told Vogue readers of the use of black satin ribbon, by exclusive women, for running strings and bows; but this new fancy for black velvet, with its deep, dense blackness, is far prettier than the black satin ribbon, and throws the usual pink and blue ribbons completely into the shade—condemning them to vulgarity. The baby velvet ribbon is used for the running strings, and one-and-a-half-inch-wide ribbon for the bows. Thus has the craze for black and white invaded lingerie.

With hats of all sizes Chantilly lace veils are still worn in shades of brown, beige, and blue and green, as well as several tones of deep yellow (which is especially smart now)—colors which include shades adaptable to every hat and to all complexions.

WHITE SWANSDOWN AGAIN WORN

Better adapted to the adornment of children's costumes than to those of their elders, is fluffy white swansdown, the use of which is among the many revivals of the last year. Pretty enough, but with a too-perishable air for the material, is this frivolous, old-fashioned trimming edging a wide collar of gray satin, that shapes at the back a deep Capuchon hood, on a new long coat of black satin, double-faced with gray. (See right-hand figure on page 19.) The sleeves of this garment are suggestive. Extremely wide, and ending above the elbows, they are trimmed with a deep, shirred silk frill that really forms in itself the greater part of the sleeve. At the top edge of it the silk is gathered over two fine cords, leaving an inch-wide ruffle as a heading. At the bottom the fulness is confined by a single, larger cord, finishing with a frill wider than that at the top. Shirring over cord also edges the whole curved outline of this unique coat. Two or three new coats and mantles worn that day showed this same sleeve, and the popularity of the heavy, corded shirrings appeared to be undiminished.



Immensely high wired loops of black net crown this bizarre evening hat of gold embroidered net

NEW WRAPS OF FUR AND THE FRAGILE MARABOUT FOR COOL OCCASIONS

Besides the coats of white camel's hair cloth and ratine, designed for cool mornings by the sea and for motor driving, are those of ermine and of taupe fur—furs that are specially appropriate for autumn wear. A long, closely-fitted coat made of fancifully arranged moleskins clothes the figure in an absolutely straight line from shoulder to heel. A square collar that deepens to the waist-line in the back, and drops several inches below it in front, lengthening into slender revers, is faced with unspotted ermine and laps a little, closing under one button; below the closing the edge curves, gently, to separate a few inches above the hem of the dress skirt, continuing the curve to the back. Wide ermine cuffs finish the loose coat sleeves. Long coats, all of ermine, reversing the idea, are trimmed correspondingly with taupe fur. Perfectly adorable and newest of all are three-quarter-long coats of white marabout, arranged to form several tiers between the waist-line and hem, the little curling feathers shading at the edges into palest brown. Fragile as a froth of foam on a rising wave, these wondrous garments—that appeared for the first time during the high of the season at Monte Carlo—are daintily lined with shirred white mousseline de soie. Double-faced materials, ineffably soft of weave, while not new, continue to be extremely well liked, and are turned into practical, serviceable long coats able to stand any amount of knocking about without injury.

A BLAZE OF COLOR AT THE STEEPLECHASE RACE AT AUTEUIL

The steeplechase race on the Auteuil course (the last big race of the Auteuil season, and held in quite the prettiest spot in the Bois devoted to sports) took place on a day of perfect weather that brought out a complete orgy of color in gowning. The people that packed the great spaces set aside for them seemed from a distance like a vast parterre of flowers, swaying a little as though by a moving wind. Closer, the tribunes, and the lawns and walks in front, were equally gay with flowered hats and brilliant-colored parasols. The press of people here, and in the little lunch room, was so great we had little opportunity to observe the details of pretty gowns, but later, as we stood in the interminable line waiting for our carriage, for which already several *garçons* had been despatched in different directions in the vain hope that it might be hastened, we had abundant time to leisurely observe the gowning of other waiting women.



Early autumn tailored gown in gray with touches of black worn at the Paris races



At the Grand Prix this effective gown of white satin under black Chantilly lace was seen. Much narrow fringe, both white and black, trimmed it



Motor bonnet of malachite green felt with rosette of velvet and long veil of mousseline de soie

That of the best women was marked by a decided increase in numbers of little dresses of soft, changeable taffeta, trimmed with silk puffings, little shirred bands, and short, thick fringes.

COSTUMES REMINISCENT OF NINETEENTH CENTURY MODES

The work of the house of Drécoll was clearly manifested in many of these charming silk costumes reminiscent of the middle years of the nineteenth century. This house was among the first, if, indeed, it was not the very first, to launch these pretty, quaint fashions of a generation ago. Unmistakable and infinitely varied, the Drécoll type of gown is always graceful, and always becoming to the wearer. Never have I known it to descend to eccentricities to catch the vulgar taste. A Drécoll gown worn that day had its three-flounced, lace skirt topped by a tiny coat of striped taffeta; alternating with half-inch, plain white stripes were others of equal width, composed of a mingling of several shades of rose color marked by occasional thread lines of dark brown or black. The plaited back, belted at the waist-line, lengthened into a square-finished "postillon"; a tiny puffing finished the edges.

SKIRT MODELS CAREFULLY GUARD THE SLENDER SILHOUETTE

It must be remembered that there is none of the *frou* of past times in this and similar skirts. While often they are gathered to the belt, and always there is some fulness allowed at the back, the slender silhouette is carefully guarded. The hem of a skirt designed for the average figure does not exceed two and one-half yards; in other words, there is fulness enough for graceful movement and walk.

On gowns of summer materials, crêpe, voile and lace, the hems of plain linen, English embroidery, and heavy lace of a few weeks' ago, were replaced, on these race gowns, by black and royal blue velvet. A beautiful shade of blue velvet, dark in the shadow and showing brilliant color in its high lights, hemmed knee-high a gown of soft white crêpe. An over-corsage of blue velvet was belted with blue satin, and full crêpe sleeves were gathered below the elbows into a velvet cuff flaring above an under-cuff of blue satin.

ADVANCE MODES SHOW THE ELBOW PUFFED SLEEVE

The "indications" to be noted for the benefit of those interested in advance modes is the new sleeve stiffened with wire into a little

(Continued on page 68)



On the GIVING of a CHILDREN'S PARTY

The Successful Entertainer of Children Must Herself Have the Heart of a Child—Suggestions for Planning a Juvenile County Fair

By SARA PEIRCE WHITE

THE present moment might well be called the children's age, for certainly never before have children been so considered from every standpoint as they are at this present time. What the proportion of work to play should be for the child's best welfare is one of the problems which the child psychologists are trying to work out. All real children love to pretend, and there is a true practical value in it. It is the natural method of character building, for out of the fancies of childhood grow the facts of our later experiences.

To the mother who wishes to give a happy and successful party to her children, a few words may not be amiss from one who has made the theory and practice of party giving her profession for a number of years. It may be decidedly disconcerting to suddenly be confronted with thirty or forty pairs of eyes, especially the searching eyes of children; some dancing with mischief, some painfully shy, and others showing only a lack of interest—the hardest of all from which to get a responsive glance of pleasure; but let me suggest right here that this is the psychological moment which must be grasped, or all is lost. It is not what you are going to do for the children so much as what you are yourself which will determine the success of the party.

TO BE SUCCESSFUL, ONE
MUST HAVE THE HEART
OF A CHILD

After all it is only a matter of memory. Just try to remember how you felt at six, at eight, at ten years old. If you can truly do it you are mistress of the situation. The grown-up heart of you will retire into the background, and you will feel the thrill of expectancy that made your heart beat quickly at your first party. Perhaps you will live over that moment of disappointment when you did not reach the opening in the circle in playing Chase the Squirrel, and added to the disappointment was the more awful feeling of mortification, because you knew all the other children were looking at you, and you remem-

ber how hard it was to keep back the tears. If you can see in the upturned faces about you the reflection of your own youthful feelings and experiences, then you are all ready to play your part, and I can almost promise that you will regret returning to a commonplace, grown-up life when the play is over.

THE TIME AND THE PLACE

There is no more perfect time for planning a children's party than in the late summer or the early autumn, for then there is all out of doors in which to arrange the entertainment. A programme of games should be carefully thought out which will be interesting and amusing and adapted to the number and ages of the young guests, while prizes and favors which have meaning, and are appropriate as well as pretty, will give real joy to those who receive them.

PLANNING A JUVENILE COUNTY FAIR

From thirty to thirty-five boys and girls, ranging in age from six to twelve years old, can be splendidly entertained at a party planned along the lines of a county fair.

A printed ticket to the fair grounds may



The robin's nest, as held by one of the efficient workers at a recent charity fête

be inclosed in the invitation, which should be worded as follows:

Mrs. Archibald Gray
requests the pleasure of

_____s company
with a pet animal, or flowers from her garden,
on Saturday afternoon, August Twenty-sixth,
from four until six o'clock.

The ticket itself should be a tiny one, with the wording neatly printed like a real card of admission:

Admit one
to the grounds of
the Playville County Fair,
on the lawn at Hillcrest,
Saturday, August 26th, 4 p.m.

The idea should be made as real and important as possible, in order to make the interest sufficient to win the coöperation of the children.

RECEIVING THE GUESTS AND EXHIBITS

The guests, with their exhibits, will be received on the piazza, and each exhibit is first marked with its name, and also that of its owner, on a small gilt-edged card, which is attached with a piece of white ribbon. Then every girl and boy is given a white cotton bag containing one hundred beans, each bean representing five cents. While the big brothers and sisters are busy arranging the exhibits in a large tent on the lawn, the children will have plenty to keep themselves occupied in investigating the usual diversions that are appropriate to such an occasion, and in spending their bean allowance to the best advantage.

THE MARVELOUS ANTICS OF THE PERFORMING ANIMALS

First will come the entrance to that part of the



Guessing contests always interest children and the picture offers a pretty suggestion for this amusement

grounds which has been arranged for the Fair. Here any amount of ingenuity may come into play in the way of sideshows, where trained animals (mechanical ones, such as run around the sidewalks in the city, or the more elaborate ones which grow on the toy-shop shelf) will show all sorts of marvelous antics upon an improvised stage arranged with a curtain, which can be very simply gotten up. A small table, around which is arranged a folding clothes-horse or screen, with uprights and crosspiece on the front to form the stage opening, will make a satisfactory foundation, and a sash curtain rod fastened to the crosspiece will hold the curtain, which can be arranged to draw back by the use of rings and strings in the usual way. The screen and legs of the table should be hung with brown or green paper muslin or burlap, to conceal the person who is seated on the ground behind to wind up and manipulate the toys. Another person stands at one side and draws the curtain when a sufficiently large audience has gathered and paid five beans each for the privilege of seeing the cat who beats a drum, the dancing rabbit and the other remarkably trained creatures.

AN AUCTION WILL MAKE LIVELY BIDDING

After the show an auction can take place, where lively bidding will at last bring the accomplished animals into the ownership of those who have parted from beans enough to procure them. Booths of various kinds may be dotted about the lawn, and balloons and pinwheels on sale will help to lighten the bags of beans. Pop guns and targets with the reward of a prize will delight the boy guests, who are always glad of an opportunity to try their skill.

THE EXHIBITS AND THEIR AWARDS

When the exhibits have finally all been properly placed in suitable pens, baskets or boxes decorated with crêpe paper and green branches, the flaps of the tent will be thrown back and the children admitted one by one to view the array of pet rabbits, puppies, kittens, and even woolly white lambs. The garden produce will also be on view, and when all has been sufficiently admired and discussed, the awards may be given, and these should be so arranged that every pet and flower will receive an appreciation in the form of an appropriate prize or favor. Delightful little objects such as wateringpots or wheelbarrows, that may be found in some of the novelty shops made of gilded papier maché, would be suitable for the garden tokens, while a tiny silver bell suspended from a blue ribbon would be a becoming reward for the pets.

OTHER SUGGESTIONS FOR ENTERTAINMENT

Costumes of crêpe paper may be provided, if desired, for those of the guests who care to enter more fully into the truly play spirit of the occasion. A little girl may pretend to tell fortunes in the costume of a gypsy, while a roguish boy may delight in the opportunity to don the regalia of a clown and indulge in jokes and jibes to his heart's content.

THE SUPPER—THAT WELCOME FINISH TO THE PERFECT PARTY

The accompanying photographs, taken at a recent lawn fête given on the beautiful estate of Mrs. M. Rumsey Miller, at Tarrytown, New York, for the benefit of the Robin's Nest, a home for crippled children, give charming suggestions for the possibilities of an out-of-door party such as we are considering.

A grown-up friend may be dressed up to take the place of a little girl in telling fortunes to the older little girls, who have come to the age where a peep into the future has its fascinations, and who may not be so much interested in the more juvenile forms of entertainment provided.

The robin's nest shown in one of the pictures is a pretty suggestion for receiving the cards of admission, while the daintily dressed doll might be won in a contest of guessing the number of roses which surround her. The child who could tell the correct name of the woolly lamb might win it for his own. The party part, otherwise known as the supper, and always the natural and welcome finish to

(Continued on page 70)



Picnicking was ever dear to the heart of a child and having supper out-of-doors is the best substitute



If affords young girls no end of fun to have their palms read by an expert



Photographs by Paul Thompson

An attractive suggestion for a guessing contest which will give the lucky winner another pet



*A Madeleine Lechat toque
of beaver and two-toned
ribbon*

NEW AUTUMN HATS
FOR THE DEBUTANTE
THAT EXPLOIT HIGH
EFFECTS IN TRIMMING,
THE USE OF FANCY
RIBBON, FEATHERS
AND AIGRETTES

*Simple Beer turban of felt,
breasts and wings*



*This velvet hat, trimmed with
ostrich, was designed by
Valentine Gallois*



*The distinctive feature of this Madeleine
Lechat model is the poising of the bow*



*Lewis has attained a smart effect with
black and white aigrettes on velvet*

WHAT SHE WEARS



No. 1.—Simple dinner gown of flame color over-draped in taupe and a fichu caught with an orange velvet rose. Vogue pattern cut to measure; price, \$4

ALTHOUGH the extremely tight skirts are losing ground there is yet little amplitude of material. The width of the skirt is merely eased a bit, in favor of grace and freedom in walking, some fulness being displayed in the tunic or drapery, while the foundation of the gown is not perceptibly widened—an inch or so being only a negligible quantity. In fact, a little amplitude is absolutely necessary for the lingerie or lace gowns, which, if stretched too tightly about the figure, lose form immediately and become unwearable. The modern fashion of very openwork designs requires that they be either reinforced underneath with a transparent foundation that keeps them from pulling apart, or that there shall be looseness enough to avoid a strain.

WHITE LINGERIE FROCKS OVER BLACK

The new and charming fashion of wearing these extremely openwork white lingerie and lace frocks over black Liberty satin slips is doubtless the outgrowth of that very necessity. The extraordinary smartness of this fashion was duly impressed upon me by a gown noted at the roof garden of the Century Theatre, where the Schenck orchestra made bearable to the town-dwellers the torrid evenings of midsummer. Presumably, all the world was out of town, but, as always happens in the dog-days, there is invariably a left-over contingent, obliged by one cause or another to remain pent-up in their city mansions, and this particular occasion showed a fair mustering of such. It was the night of the request repetition of Schubert's Unfinished Symphony, so favorably received at the first rendering. A number of distinctive costumes were noted, among which was that mentioned, worn by a charming woman who was one of a party that had motored in from Long Island to enjoy the music. The supple black satin princess slip defined her silhouette adorably. The short kimono sleeves had overlapped undersleeves of Richelieu embroidery, done in white on sheer écreu batiste. This same embroidery—extremely coarse and open in character, and thrown into high relief by

the black background—formed the dado band to the skirt, set smoothly around, and reaching upward nearly two-thirds of the depth of the écreu net skirt, which was finished around the foot by a two-inch plain band of the net. The net upper part of the skirt was gathered slightly where it was joined on to the wide border of the Richelieu embroidery, and shirred again at the moderately high waist-line, where a ceinture of the same coarse embroidery held the skirt and bodice together. The baby waist of the net had decidedly long shoulders, simply hemstitched, that fell like bretelles over the short black satin sleeves. The round neck was finished with a flat band of black satin, and down the front was a narrow box-plait of black satin set with white crochet buttons. The hat worn with this stunning toilette was a champagne Pierrot-shaped affair, having the brim faced with cerise velvet, and was trimmed with champagne ostrich feathers, tipped with cerise. A pretty detail was the cerise crêpe scarf with deep Persian ends that fell away from the wearer's shoulders.

Another smart costume, worn by a companion on the same occasion, displayed a hat which was most distingué. The gown had a petticoat of black-and-white pékiné silk voile, very nearly obscured by a tunic of night-blue cachemire de soie, with a reverse side of gooseberry green which came into prominence on the turned-back drapery of the straight fronts, forming a deep sailor collar and tie for the V-shaped neck, and appeared again on the upturned elbow cuffs. The striking chapeau was a large shape of night-blue with an upper brim of Tagal, faced with self-colored velvet, and a tall sombrero crown of smooth velvet to correspond, against which, at the front, stood two gorgeous ostrich plumes, of black and white, respectively.

FASHIONS AT NEWPORT

Several examples of the accepted fashion just mentioned—white lingerie or lace frocks worn over black satin slips—were noted at the various functions which marked the inauguration of the Newport season, particularly the delightful *al fresco*

The Bouffant Elbow the Newest Thing in Sleeves—
White Lingerie Gowns Over Black Satin Slips Seen at
Midsummer Functions—Elegance Displayed in Diaphanous Wraps—The Bewitching Fad of the Bolero

affair given by Mrs. John R. Drexel to signalize the coming-out of her young daughter, Miss Alice Drexel. The débutante, just recovered from an illness, received her guests seated in the drawing-room, backed by a screen of exquisite flowers—roses, gardenias and orchids. "Fairholm" had never presented a more attractive appearance, and the scene was one of great animation and beauty, displaying lovely women in smart toilettes moving about the mansion *en fête*, or traversing the emerald lawn, which was gay with marquees and set with rustic chairs and settees, relieved against a background of shrubbery and blooming plants; forming groups that changed kaleidoscopically, bringing always into new and picturesque view the bewitching sartorial creations that Newport, in her bravest array, musters. Instead of the black satin slip, in one instance at least, the white lingerie frock was mounted on black ninon to throw the embroidery into relief, a very charming feature of this season's modes.

The gradual widening of sleeves is a theme upon which one may discant eloquently at present. Only in the quaint old plates of Godey's Lady's Book, stored in forgotten attics since 1850, or thereabouts, can one find anything so peculiar as the "open" sleeves, now added to the stylish taffeta gowns of this summer, and the undersleeves that accompany them. One that I saw merits description. It was an afternoon frock of Parma violet, shot with gold and green, and first crossed my vision on the side-lawn of a charming suburban home, where a number of us were enjoying afternoon tea. Let no one suppose that the skirt was not tight around the foot, although it was adapted to the waist-line with shirring, and trimmed two-thirds of its depth with deeply scalloped, overlapping, scant ruffles, edged with Tom-Thumb fringe, which had the effect of making it look wider. The short baby waist, open in front, was finished with a plissé lace fichu, and there was a belt with a flat back bow of dark purple velvet, but oh, those sleeves! Very close and tight were they, until they reached the elbow, and then they widened out to a decided bell, which had its edge "stayed" with light bone that stood out bravely. To this edge a ruffle of lace-figured net was gathered very full, and then shirred again about three inches below to fit the arm, making a very bouffant effect below the elbow. No doubt, we shall all be wearing them that way, but the wearer of this gown really looked as though she had just stepped out of an old "Godey," with all those quaint scalloped ruffles, and that freak bonnet with no trimming at all but an old-fashioned ribbon "curtain" at the back, and two stuffed purple velvet plums and leaves over the right eye. Her manner indicated a consciousness that her hall-mark was Paris, but one must become accustomed to any striking innovations before accepting them unquestioningly.

THOSE TAFFETA COATEES

It was on this same occasion, however, that another taffeta development made its potent appeal, for it was an adorably stylish coatee. There is no denying it, taffeta has become an obsession, a mad midsummer mania, and appears in all sorts of phases. This little garment of conspicuous novelty had emanated from Berlin, and was of changeable rose and silver gray. Imagine a loose garment shirred around the waist-line, and then shirred again across the back of the neck and down the shoulder-line, extending to the lower edge of

the three-quarter sleeve. The fronts were folded across in surplice style, being shirred at the belt, and there were four straight breadths which were shirred around this belt-line, hanging over the skirt, to half its length, each finished with a flat cord medallion and tassel.

THE NEW DIRECTOIRE BOLERO

An ample verification of my early spring prediction that midsummer would register the supremacy of the bolero, has ensued, for the wardrobe developments sent to various resorts where smart dressing is paramount, and where the Parisian *cachet* is acknowledged for many of the toilettes on display, show this little garment as an undisguised favorite. Of invincible cleverness was a costume made in this way and worn at an auction bridge morning given recently at Bar Harbor. It had a black satin trained *fourreau*, overhung with a tunic of deep purple cachemire de soie, and open at the front to show the black satin petticoat, both skirts being mounted on a petersham belt, which gave smoothness of



No. 2.—Turquised net forms the V bodice, which is joined to a bibbed skirt of sweeping silver gray satin. Vogue pattern cut to measure; price, \$4

with their glittering garnitures of beads, their made roses, their fish-tail trains, their gold, and silver, and sparkling jet, and diamanté, their pearl or bullion or crystal tassels, pendent from every point of vantage!

EXQUISITE BALL GOWNS

Of tantalizing charm was a ball gown of *tulle voile*, pencil-striped with silver, that had adorable sleeves of silver-run Malines lace over pink chiffon, hung with pearl tassels; showing diagonal silver lace ruffles across the skirt front, and a tunic drapery that swept down to form the parted square train, which was caught together at the point of separation with a wide pearl buckle. (See sketch No. 5.) This fashion of massing the drapery around or below the knees found excellent development in another frock, shown in sketch No. 3, of lavender *charmeuse*, with a substratum of purple velvet, softly draped above with the lavender, headed with a mitred fold of the velvet, and also displaying a band of Venise lace down the front and framing the décolletage. Of distinction was still

another evening gown, its supple silver-gray satin falling in stately, sweeping lines, as illustrated in sketch No. 2. The kimono sleeves of turquoise gray tulle formed a V at the back and front, with a satin ceinture that developed into a bib and covered the lower point of the V. The flat turquoise and gold bandeau that formed a conspicuous part of her dainty blonde coiffure was ornamented with cabochons, and the smart effect was a combination of Greek and Roman features.

Tangerine or flame color is a shade that has suddenly emerged into prominence, and for a dinner gown there is nothing more bewitching, just now, than the union of tangerine satin and taupe chiffon. Delightful in composition was a toilette of this sort which had a foundation of flame-colored satin hung with self-colored chiffon, trimmed at the foot with scant ruffles, and overdaped with taupe chiffon-cloth. A Marie Antoinette fichu of taupe-colored lace was caught on the bodice with an orange velvet rose, and the gathered sash-ends of the taupe chiffon-cloth were finished with stiff beaded tassels of orange. (See illustration No. 1.)

A NEW CORSAJE DECORATION

A distinct and striking novelty in the newest bodices for both daytime and evening costumes, is the ornamental offset of lace or fringe or plaiting, which hangs across the front for about six inches, just below the bust and above the ceinture. Oftentimes this is made of gathered or plaited lace, or it may be simply a row of deep fringe, or possibly one of *passementerie* olives. A little frock of apple-green foulard, figured with old blue, and trimmed with bandings of white filet net embroidered in wool flowers of shaded blue (a decoration of which we shall hear more and more as the autumn approaches), had this tasseled offset in old-blue above the belt decoration. In addition, it had an entirely new sleeve, which will be widely copied for its originality. This was a full-length affair, slashed from the top to the wrist, displaying the under-sleeve trimmed with the embroidered wool banding. The effect of this slashed sleeve was most singular and fascinating, and the closely buttoned cuff was not the least attractive part of it. If the open square neck were not desired, a slightly shirred chemisette of plain filet net, bound with old-blue satin, would make a dainty finish. A wide bandeau of old-blue satin continued the scheme of decoration in the coiffure.

The applied corselet style is the most approved and newest method of using the wide bandings of white eyelet embroidery on summer gowns. A little frock of amethyst rajah was smartly trimmed in this fashion, the bib being formed by a wide scalloped piece, embroidered in amethyst, stretching up from the belt around the corsage, and another stretching downward from the belt over the hips, the middle joining being concealed by a narrow band of black velvet-run embroidery. An up-turned scalloped edge around the skirt-hem, and the same around the collarless neck, with several frills of it at the elbow, formed the supplementary decoration. It is worth noting that the bouffant sleeve affords excuse for the frills of *plissé* Valenciennes or other thin material used on many of the newest frocks.

COSTUME FOR THE MOUNTAINS

A dainty costume for a visit to a mountain lodge is of coral-pink cotton reps,

adaptable for walking, with a white blazer, and, indeed, one that was made for this purpose, to be worn in the Adirondacks in late August, was a most satisfactory model in its way. (See illustration No. 4.) There was a band of heavy white embroidery trimming around the bottom, and the short jacket-bodice was trimmed with the same embroidery. From the V-shaped neck fell a graceful jabot of Milan lace, on one side, the sleeve frills being of the same. Worn with it was a felt hat of matching tint, faced with self-colored chip, with a tailored bow of the same against the crown, which was admirable in color for the woods. Pretty, too, are the deep purple felt hats decorated in this way, and worn with frocks of dull blue or black-and-white or gray.

CULLED HERE AND THERE IN PARIS

I HAVE lately seen as a finish to silk-faced collars, revers, and wide cuffs to elbow sleeves, narrow white lace or lingerie frills. Adjustable, and so easily replaced, they lend an enchanting air of freshness to the chic tailored street costume.

DOTTED MUSLIN WITH NEW OLD-FASHIONED FRILLS AND PUFFS

In the days of my childhood the "best" frock of little girls was made of a charming material called "dotted muslin." The French know the same delicate stuff as "plumetis." A bright haired young woman wore a costume of it that day, and how pretty she was. Little muslin frills and puffs edged the trailing skirt, fulled ever so little to a round waistline; the little bodice also was edged with this old time-y trimming about its sleeves, and it frilled the

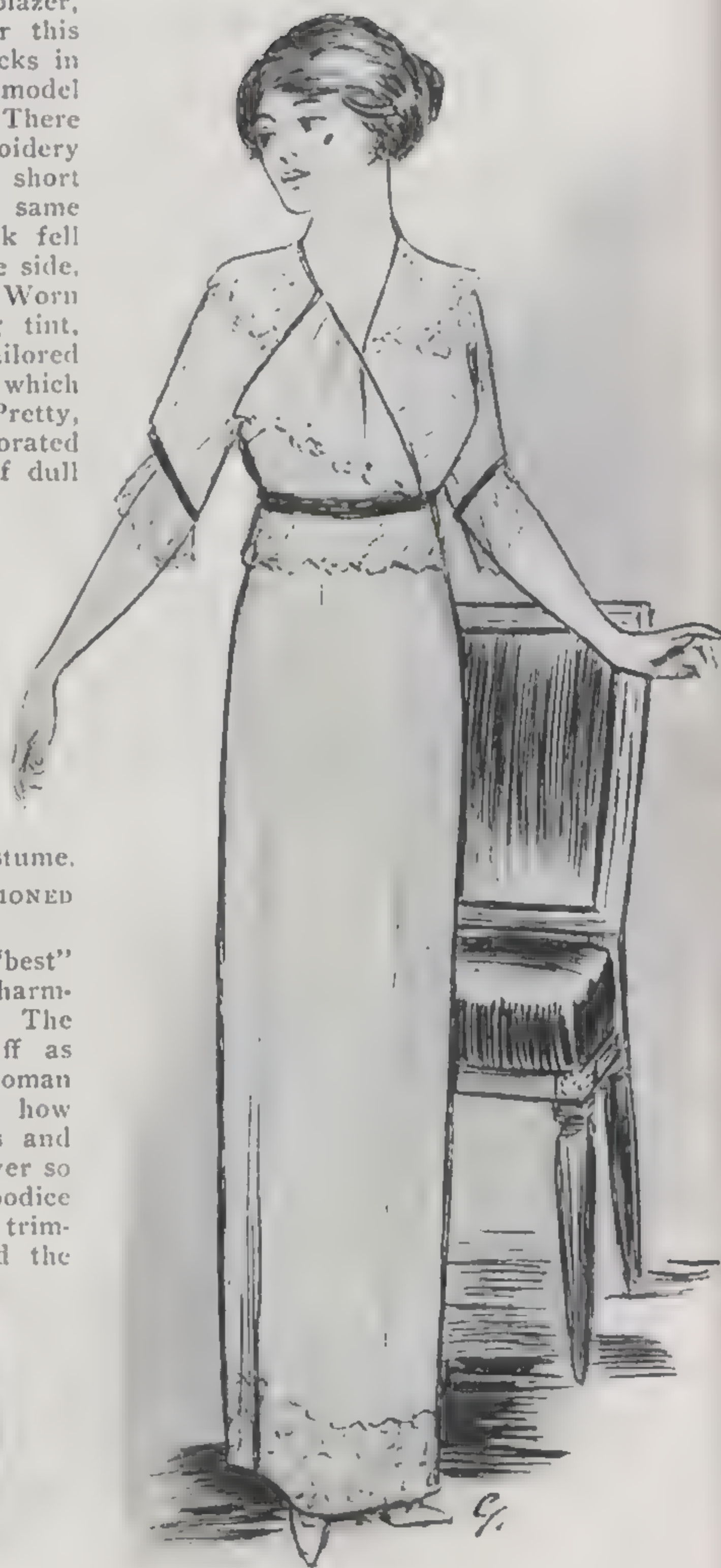


No. 3.—Of lavender *charmeuse* strikingly combined with violet velvet. Panel and bands of Venise lace. Vogue pattern cut to measure; price, \$4

set around the waist. The short bolero of cachemire had the sleeves cut in one with it, there being only one seam, that under the arm. A Directoire collar and one rounded lapel, heavily bead-embroidered in black and white, and a wide lace jabot overlapping the side opposite the lapel, gave distinctive style, the little coat being caught at the waist with a single beaded button and a large, bound buttonhole. Madame's hat of black crin, faced with purple velvet and decked with superb chinchilla ostrich plumage, was a picture effect which it would have been difficult to surpass, but the bolero was the principal feature of the gown.

"SLIP-OVERS" FOR MIDSUMMER

Of unique simplicity are many of the pretty diaphanous wraps of marquisette and chiffon which contribute such charming grace to toilettes of elegance this season, those of color being much worn, although many are made of the neutral tints, or black, or white, or both combined. One model of jetted white marquisette was fashioned without seams, the long plain back folding over the shoulder to form the fichu sleeves, and the front skirt portion attached to a belt, which those sleeves concealed, and all of these parts meeting at the middle front with a stunning jeweled clasp—the entire edge of the garment being finished with white marabout. Another pretty idea was developed in a wrap of corbeau-blue marquisette, which was lined with purple chiffon, and had broad insets of open-work self-colored braid, that gave color hints of the purple lining, where they were set over the shoulder, and met low in a point in the back. The same trimming was featured on kimono sleeves. One stunning wrap of *bleu de France* marquisette, lined with white, had wide bead bandings of black and white and blue, the deep cape collar overlapping a broad box-plait that formed a distinguishing feature of the back. Worn over evening gowns for midsummer functions, these exquisite "slip-overs" have the virtue of lending charm without crushing the dainty fabric of the robe underneath, beside affording protection. And then, too, mark those marvelous picture toilettes, apparently so simple, yet so adorably complex,



No. 4.—Pink cotton reps gown with white embroidery effectively worn at a lodge in the Adirondacks. Vogue pattern cut to measure; price, \$4

flat round collar, of the dotted material, tied at the throat in a small, short-looped black velvet ribbon bow. Parasol and stockings matched this lovely color. The outlines of her slender figure showed through the coat and again, more faintly, through the long wrap of khaki silk voile she wore over it, and which she dropped off as she seated herself at the table. The straight fronts of coat, lapping wide to one side, were edged with tiny silk plaited frills, and wider silk frills edged a deep cape shaped in three points—one in the middle of the back and one over each arm of *écarlatiste* embroidered in several shades of khaki silk, and cuffs to match. The hem of this truly enviable garment was weighted by many rows of fine silk *soutache* braid set rather close together.

ELEGANT SIMPLICITY IN A GOWN OF WHITE CORDED SILK

Of the same attractive, elegant simplicity was a gown of white corded silk. Its skirt, cut in a small bell shape, closed in front under a line of buttons covered with English embroidery, and dragging a tiny round train. There was a high shaped belt of the white embroidery, and a small round collar of it, with a guimpe of fine tucked batiste. All the front of this charming gown was seen under the open motor wrap of unlined, black silk voile worn over it. The fronts swept back into a curved drapery, shaping rounded corners; at the back the fulness thus formed was controlled into a cluster of shirred puffs crossing, knee deep, the narrow straight back breadth. A band of black satin trimmed the deep, unlined collar—a collar so deep it might well be called a cape—with an edging of tiny shirred frills.



No. 5.—A stunning gown showing the tunic drapery, over silver lace ruffles, swept into a buckled train. Vogue pattern cut to measure; price, \$4



Toque of brocade and opossum, with a ribbon rose and aigrette as trimming



Effective hat in coney and satin trimmed only with a large aigrette



The points to be observed in this long coat of muskrat are the cuffs and revers of Persian silk and the collar of heavy silver braiding edged with silver lace

The green and silver turban trimmed with skunk, in the upper middle picture, tops a pelevine of silver brocade veiled with chiffon and trimmed with fur

AMONG THE LESS EXPENSIVE FURS WHICH PROMISE TO BE MOST WORN DURING THE COMING WINTER ARE RACCOON, SKUNK, OPOSSUM, AND CONEY AS DEPICTED IN THESE ILLUSTRATIONS



Photograph copyrighted by American Press Association
Among these entertainments was the
garden and river party given by
Mr. and Mrs. J. Norton Griffith at
Temple House, Marlow



The Countess of Craven, née
Miss Bradley Martin, arriv-
ing at the reception given by
Ambassador Reid



Mr. Alfred Gwynne Vanderbilt's
house boat "Venture" at Henley on
the Thames, where the Royal Regatta
was held



Mrs. Lewis Harcourt and
Mr. J. Pierpont Morgan were
among the prominent guests
who attended the reception
at the American Embassy on
July Fourth



The Countess of Londesborough presenting the
cup at the gymkhana sports at Ranelagh

THE SMART WORLD OF ENGLAND AND
THEIR AMERICAN GUESTS AT PLAY IN
AND ABOUT LONDON DURING THE GALA
DAYS OF THE CORONATION FESTIVITIES



The ivy-covered walls of Woodside House seen from the terrace



The chapel where the duchess's household assemble for prayers



Adeline, Duchess of Bedford



One of the favorite garden spots

WOODSIDE HOUSE, CHENIES, HERTFORDSHIRE, THE BEAUTIFUL
COUNTRY ESTATE OF ADELINE, DUCHESS OF BEDFORD



Wide brimmed model covered in corn colored suède, turned up on one side and caught with a five pointed flower also of the suède, which constitutes the only trimming

Piquant shape of beige ribbed silk faced with cerise satin. A beige feather stands up on the right and a line of scallops with embroidered buttons trims the other side

Pretty little draped toque of white cloth banded in Nattier blue velvet and caught on one side with a wreath of tiny red wool berries and green taffeta leaves

Box-plaited model of white cloth with a round dome crown, encircled above the plaits with a twisted cord of white wool tying on one side with loops and ball ends

THE LATEST FRENCH DESIGNS IN CHILDREN'S HATS SMARTLY
DEVELOPED IN SUÈDE, CORDED SILK AND WHITE CLOTH



Good style in a boy's black English derby



The most popular model in felt hats for boys



Boy's motor and school cap of Scotch check



Alpine hat of gray suede felt with a plain band

The WELL-DRESSED BOY

UNTIL a boy reaches the age of fourteen or fifteen years his dress is almost entirely dependent upon the taste and style of his parents or guardian, and as they, of course, look to the shops, it may be said that youthful fashions in general are what the manufacturers make them. This does not imply that the mother—for she it is who looks after the wardrobe of the young boy—does not exercise some influence in the matter of designs and materials, but she does it by giving preference to certain styles, thereby showing the makers what lines to work along, rather than by actual fashion setting in the dress of her children. The ever-popular sailor suit, in wash and cloth fabrics, the Russian blouse, the Norfolk suit and the Eton have been the standard models for two generations past, with their variations and modifications making up the sum total of children's fashions, so that the dress question for the young boy has been simplified into a mere following along these lines, but from the twelfth or fourteenth year on, the matter must be treated in quite a different way. Up to this time the mother is especially concerned with it; afterwards it should have far more of the father's attention than it generally gets, because of taking on the character of maturer years. The mother, as a rule, is much less qualified to judge of it properly. Other than to say generally that the sailor suits, the Russian blouses and the young boys' Norfolk and Eton suits of good style are this year, as last, more worn than all others, I leave the infantile side of the subject to other departments of the paper, and confine myself to the attire of the boy of twelve years of age and over. Then, except for any exaggeration or extreme in cut and finish, and with certain modifications in style, his suits and haberdashery should follow closely those for the young

Fashions for Boys—The Norfolk and Eton Suits—Simplicity in Evening Dress—Hats, Shirts, Collars, Boots and Accessories—The Importance of Early Training in Neatness and Good Style

man, and be quite as carefully selected in the matter of fashion and good form. Perhaps this applies with a bit less force to the dress of the twelve year older, for that may be described as the transition period, but nevertheless there are few materials worn later that are not quite as correct for him then, and his shirts, neckties, gloves and all accessories should be as well made and of as good quality as those he will wear at twenty.

HATS AND CAPS

Just when the derby hat may properly become a part of the boy's costume depends on his size and individual appearance, but the time should be deferred as long as possible. Until the fourteenth year, at least, it is rarely advisable, and even then should be restricted in use to certain styles of attire and to city wear exclusively. In winter the soft felt hats of gray or tan shade, without binding on the brims, and preferably with plain colored bands, are the best for town wear, and the caps, of which there are many styles, of cloth, with and

without ear flaps, for use in the country, though the latter may be worn in town as well with school suits, and for young boys are rather to be preferred to the felt. Several of these are illustrated herewith.

FORMAL AND INFORMAL SUITS

For the boy of from ten to fourteen or fifteen years the smartest suit of more formal character for day dress is probably the Eton jacket of black unfinished worsted with waistcoat to match and striped gray trousers, though it is one the average boy of this country dislikes to wear. With it the correct shirt is of plain white linen, with Eton collar and attached cuffs of the link variety. The necktie should be a four-in-hand of plain black silk, the shoes of black calf or patent leather, and the gloves of dark gray suede or tan cape. In England a high hat is the usual style with this suit, but here the black derby or straw sailor takes its place. The small boy's next best substitute for the Eton for formal day dress is the double or single-

breasted sack jacket of dark blue serge with baggy short trousers.

Though there are evening suits for young boys with coats of black unfinished worsted on dinner coat lines, and short trousers not bagged at the knees, they are neither necessary nor advisable. A boy does not require distinct evening dress until he has reached the age of thirteen or fourteen years, at least, and then his dinner coat suit should be exactly the same in style as that of the young man, though the waistcoat worn with it is sometimes white, which is not the case with an adult. The studs and other jewelry should be of simple design. The shirt, collar, necktie, stockings, shoes and hat should, however, be as correct in style as those of the man. The dinner jacket and waistcoat, also a good style of shirt, collar, tie and studs, are shown by the accompanying illustrations.

For school and general day wear in town the double-breasted sack coat of mixed fabric with baggy short trousers, or the Norfolk jacket with baggy knee trousers, are the smartest styles for the boy of from ten to fourteen, and after that age either the Norfolk with long trousers, on the general lines of that illustrated, or the single or double-breasted sack suit.

Among the overcoat models a stylish one for young boys is the double-breasted pea jacket of dark blue chinchilla and other rough cloths, with or without velvet collar, while for those of from thirteen years on the short covert coat, the single or double-breasted Chesterfield, the raglan and the loose raincoat are all correct. Perhaps the most used fabrics are blue and gray friezes and cheviots, blue, gray and brown chinchillas, kerseys and worsteds, blue serges and herring-bone mixtures, but the stripe and overplaid effects are quite as suitable for the boy as for the man, and the more

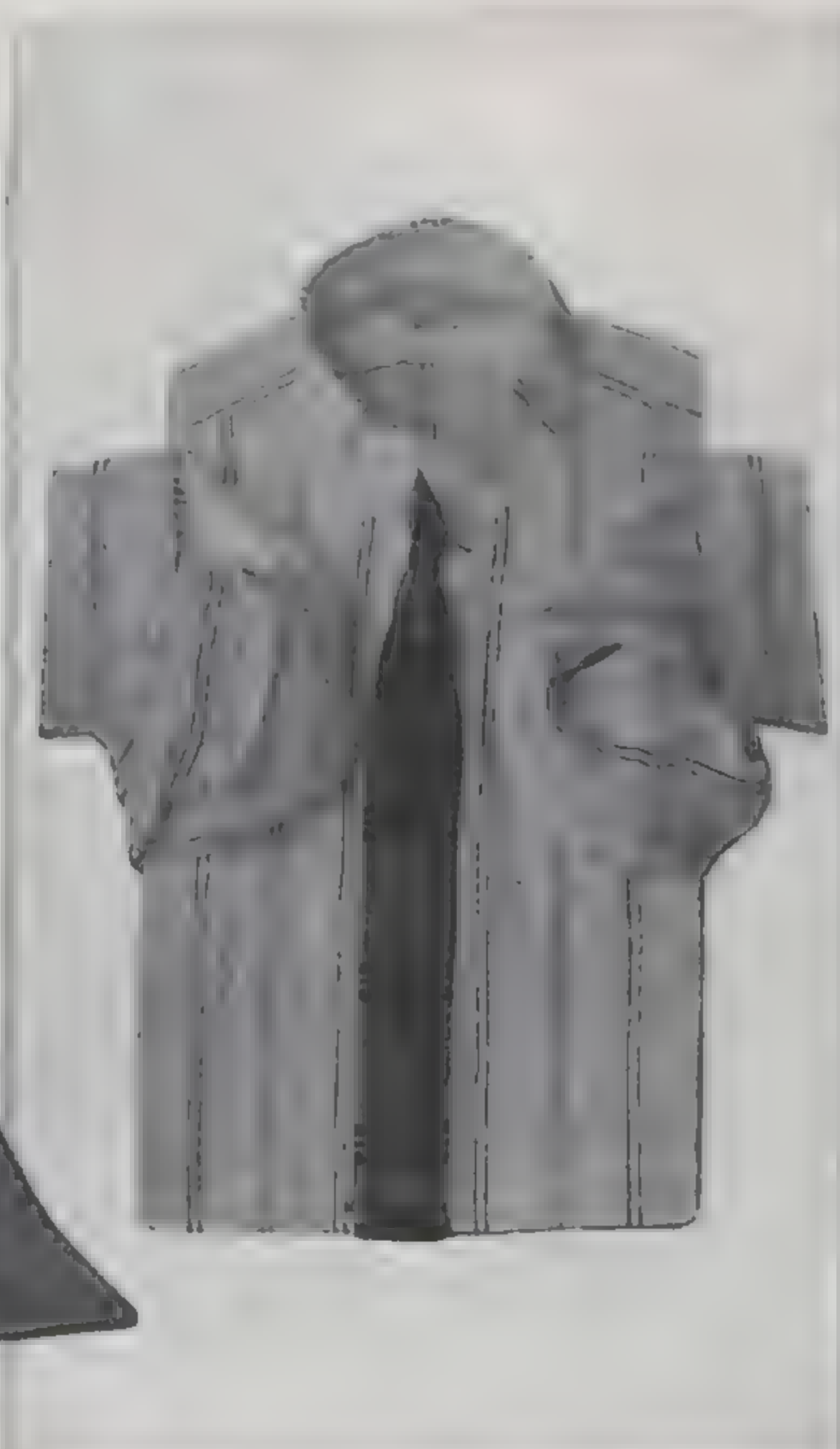
(Continued on page 70)



Waistcoat for the boy's dinner jacket designed of the same material



Dinner jacket of black vicuna cloth with silk facings and satin lining



Black and white striped silk negligee shirt with matching collar and cuffs



Boy's dinner jacket shirt, with conventional plaited bosom and French cuffs



Regulation Norfolk jacket of home-spun in a smart gray and brown mixture



The beautifully massed evergreens, the clipped hedges, formal trees and sunken pools are most effective on the grounds of Mr. Otto Kahn's country place, Cedar Court, at Morristown, N. J.



Photographs by Floyd E. Laker

A panorama of the hills of Mt. Kisco from the garden of Mr. Marshall P. Slade

Mr. Marshall P. Slade's library at "Woodston," Mt. Kisco, is most attractive with its paneled walls, French windows, built-in book cases, beautiful mantel and simple furniture



The pool on the lawn of "Woodston" reflects the surrounding trees charmingly and adds very much to the beauty of the garden



Another view of Mr. Kahn's house and grounds, the distinctive feature of which is the water garden surrounded by hedges and flowers

Photographs by Floyd E. Baker

SMART FASHIONS for LIMITED INCOMES

Clever Blouses, Dinner Frocks and Tailored Gowns That Embody the Newest Ideas from the City of Fashions

OUR foreign correspondent has sent us sketches of blouses right from the city of fashions, models selected for wear with plain tailored skirts during the early autumn season. The newest ideas of Paris makers are expressed in these designs, which show novelties smart in the extreme, but simple enough to be carried out at home. Chiffons and soft satins continue to be the popular materials, and trimmings are arranged almost crudely in order to preserve the severity and quaintness of the lines now fashionable.

SHORT-WAISTED BLOUSE SUITED TO A TALL FIGURE

In the second sketch is shown a waist of royal blue chiffon with a yoke and collar of white silk net as fine as tulle, and without a scrap of lace as trimming. The embroidered bands are in a scroll design of white and blue combined on a foundation of white chiffon cloth. These pass down under a straight belt of the same, both in back and front, and hang loose in points below it. The high waist-line is strictly preserved, also the flat kimono shoulder, a gusset of the material being set in under the arm to allow full play to the sleeve. Whatever the color of your suit, this blouse can be adapted to it, and it is a model particularly well suited to a tall figure, to whom the exaggerated short waist is trying, leaving one's proportions too long drawn out from the waist down. With the trimming carried below the girdle this undue length is noticeably modified.

MODISHLY SIMPLE BLOUSE ADAPTED FOR HARD SERVICE

Quaint and very smart is the blouse in sketch No. 1, which is carried out in gray satin, offset with black and white. And how charming is the choice of tulle for the frills, with just a tiny self-cording at its edge, and with the plaits stitched down close about two-thirds of the way, leaving a softly ruffled frill. Of course only certain women can wear a model that so cuts them off, but it is perfection on the right figure. The girdle is of black taffeta with

a very smart single loop bow at the middle front. Taffeta by the yard should be used for this rather than ribbon, as it makes up better. The little frill at the waist is the height of the mode, but the blouse is a good one even if you choose to omit this. It is a practical design for hard service, as the satin will wear indefinitely, and one's appearance is always fresh with clean collar and cuffs. If you have two sets of these you can keep immaculate by washing one out in gasoline while the other is in use. I say gasoline, for though there are tulle and nets sold as washable I have found none that look well after going through soap and water. Fine dotted Swiss, button-holed on the edge, could be used for the frills, as it launders beautifully, or it can be made even more utilitarian by having the frills in silk net to match the satin, with just a bit of lace at the neck to relieve the collar against it.

CHARMING BLOUSE DEVELOPMENT ON FICHU LINES

Much has been said on the vogue of the fichu, yet its charm cannot be too much emphasized. The original of the fourth sketch is a blouse that promises to be popular all through the fall and winter, as its handling of the fichu is one of the most satisfactory of the many new methods. The line of the fichu drapery is brought well toward the waist, so that the figure is not cut in two. In a separate blouse this is



No. 1.—The modish plaited waist frill makes smart this quaintly simple blouse. Vogue pattern to measure, \$1



No. 2.—Bands of trimming carried below the belt modify the sometimes trying short waist. Vogue pattern to measure, \$1

No. 4.—The overdrapery of this smartly tailored model of cinder gray cheviot shows the tendency toward fuller skirts. Vogue pattern to measure, \$2



No. 3.—The popular fichu is exploited in this charming model, developed in pansy color with peasant crochet lace. Vogue pattern to measure, \$1



a good point, for it is always desirable to bring skirt and waist as much into harmony as possible. The long V formed by the fichu in this model and the belt ends hanging over the skirt combine the two pieces well. Chiffon is the material used, with a peasant crochet lace to trim the scarf and band the sleeves, and there is a line of handwork also, a zigzag cross-stitch that is put in on the upper side of the fichu. Fine silk tulle is tucked into a wide and deep yoke, across which on the right side runs a piece of crochet lace. For a wardrobe that must make as much use as possible of each possession, it is a good plan to have the fichu separate, so that by taking it off one has a simple morning blouse, and when it is worn a smart luncheon or bridge costume. The high collar is of white silk tulle, the model waist being in pansy color with creamy lace. On each end of the tiny crossed sash is embroidered a single peacock eye in two shades of the body color. In the back the fichu slopes down in a curve almost to the girdle.

A SMART COAT SUIT FOR BETWEEN-SEASON WEAR

Gray is better adapted for autumn wear than almost any other color, for it is light enough to come in just right for the warm days that linger well into November, and yet is heavy enough in aspect to do service

through the winter if it is the only tailored gown you have. Sketch No. 4 shows a suit developed in a rough-finished, fine-weave cheviot of a color known as cinder gray, which is not light enough to be perishable. The skirt of this model is especially good, for though it preserves the straight lines it is far from tight, and follows the new move toward fuller skirts in its over-draping. Notice that the edge of this apron drapery carries down exactly from the line of the jacket fastening. The skirt is raised slightly above the waist-line and is finished without a belt. Simple and conventional as the coat is, it is yet very smart, and its collar of white cloth is excellent. (This is not as extravagant as it may sound, for this cloth cleans readily with pipe clay.) Purple and white striped silk is used for the lining, and the buttons are of the suit material. There is a shade of tan known as oatmeal that is a decided success when worked out in this model. Any of the blouses that are illustrated will combine nicely with this suit.

BECOMING AUTUMN MODEL BUILT ON THE NEWEST LINES

All shades of violet bid fair to be worn for the coming season. We have it in materials of light weight for evening and theatre gowns while for the street it is a favorite. There are few people to whom it



No. 5.—A clever management of inverted plaits and the popular cutaway coat is shown in this suit of violet cloth. Vogue pattern to measure, \$2



No. 6.—The shoulder sash of ribbon gives a distinctly new touch to this graceful chiffon and lace dinner frock. Vogue pattern to measure, \$2



No. 7. Effective gown patterned after an imported model in purple—a color much to be seen this autumn. Vogue pattern to measure, \$2

is not becoming; both blondes and brunettes look well in it, and it combines well with furs and laces in trimmings. The model in the fifth drawing utilizes black and white striped silk as a contrast, and with the addition of a fur neck piece will be a stunning suit for winter. The skirt is cleverly managed, having inverted plaits down either hip to the hem, where a stitched band from the front crosses over in strap fashion to hold them together. Another pair of plaits is carried down the middle back and stitched to within twenty inches of the bottom. The cutaway front of the coat is held back by a stitched strap, and there is a little waistcoat of the cloth piped in black and white to add when the weather grows colder. This is an exceedingly jaunty little suit.

TWO DINNER GOWNS DRAPED IN THE EVER-FASCINATING CHIFFON

In the last year or two the popularity of chiffon has outdone every other material, and there have been no end of lovely models exploiting its charm, and yet new and bewitching designs are shown. Note, for example, the seventh illustration. The original of this model is in royal purple, with touches of black. The skirt is double, two layers of the same color over a straight black satin petticoat. The bodice has two

sets of bias draping; one in surplice fashion from side to side, leaving a V at the front, filled in with a flat piece of black chiffon laid under the purple; and the other coming from the shoulders and carried round under the arms. A lace epaulet is set in on the shoulder, stopping short at yoke depth. The sleeve is of unlined chiffon, with a point of lace running up into it from the elbow. Although the lace over the hips is a pretty design, it is not in all cases becoming. It finishes in a point at the bottom of the skirt, and there is a square-finished train. The little girdle and bow are of soft black satin.

White chiffon combined with Malines lace is used for the sixth frock. The skirt is just a bit full around the waist, the fullness rippling into deep folds as it is brought around into the knotted train. Much of the smartness of the model depends on the skill with which the chic bow at the waist is tied—just a loop and a pointed end running up and down from a small hard knot at the middle. From a corresponding knot on the other side there is a folded band of ribbon that passes over the shoulder, a distinctly new touch. The sleeves are soft and without lining and very simple in cut; just a plain, tight model slightly mousquetaire and finished with a

very sheer lace band, which is seen again at the neck. Some of the dainty crochet insertions shown in the shops will answer for this.

SMART BLOUSE MODEL MUCH FAVORED BY NEWPORT WOMEN

You can make for yourself very handsome blouses at a small cost if you adhere to a simple yet smart model that is a favorite this summer with Newport women. It is of sheer linen with tucks an eighth of an inch wide running lengthwise through the body of the waist, the only trimming a very tiny edging of Irish lace, so narrow that it can hardly be described as having any width at all. This is sewn on the edge of every sixth tuck, making from three to four rows on either side of the front. There is no frill at the middle front, but a two-inch band bordered by the Irish edging and fastening through with small-sized crochet buttons. The sleeves are perfectly plain and at the wrist have a turned-back cuff with the lace around it and held together by links. For a collar there is a plaited frill of the material, hemstitched and finished with the edging. Most of these blouses are made from handkerchief linen, but the quality, to be suitable, must be very fine, and this is expensive. You will find batiste

more in keeping with your purse and just as effective. The cost of the lace is very little, the high price asked for the waist at the makers being due to the handwork that it entails. By doing the sewing yourself you will have a model that cannot be outdone in distinction by any wardrobe.

VALUABLE SUGGESTIONS ON THE CARE OF SILK STOCKINGS

Silk hosiery are a luxury that demands much care if they are to be justified for a limited expenditure, but there are ways of making them last twice as long. Few people realize that perspiration is a deadly foe to silk mesh, and that the moisture from the feet will rot stockings in a very short time. If they are rinsed out while still damp, immediately after they are taken off, much of the harm can be averted, and you will be surprised to see how much less often the holes appear. Another good idea is to run a line of stitching around the top four or five inches from the edge, which will effectually stop a dropped stitch before it has a chance to run. Or tape buttonholes may be sewed into the top binding and the garters fastened to this instead of into the stocking itself. This will protect from the cutting out of fasteners, even the best of which are apt to be rough.



Tailor gown of striped cheviot, showing one of the new long coats and a novel fur set composed of mink, brown chiffon cloth and cord

Note the new sleeve, wide at the elbow, on this soft taffeta afternoon gown attractively braided and further embellished with fine Mechlin lace

THREE MODELS IN WHICH NEW NOTES ARE SHOWN—THE LONGER COAT, THE STRIPED SILK FICHU, AND THE WIDE SLEEVE

SUGGESTIONS *for the* WARDROBE *of the* YOUNGER GENERATION

Distinctive Designs of Smartness and
Simplicity Which Display Many of
the New Features of the Autumn Modes

IT is often a problem to find a suitable model for the small boy not yet old enough to don his first suit of emancipation. The model illustrated in sketch No. 1 is a happy combination of smartness and practical usefulness. It is distinctly boyish in its tailored cut, the long belted dress with its full length lines of box-plaits worn over bloomers being in its tailored effect a forerunner of a Norfolk suit. The very severe style is appropriate and precludes any fussiness, so out of place in boys' clothes, however small. The collar and cuffs are formed of plain stitched bands of the material, and the low-hung belt run through loops of the same may be similarly designed, or a belt of black patent leather may be substituted. The dress opens down the front and fastens with a long line of buttons which constitute the only trimming effect. The model as illustrated is developed in heavy linen, and the buttons are of smoked pearl. Galatea, piqué and cheviot are also suitable materials for this model.

An afternoon frock of much distinction is illustrated in sketch No. 2. It is de-



No. 1.—The feature of this simple model is the front fastening with small buttons



veloped in fine French serge in a rich wine color with trimmings of fine black braiding and black silk crochet balls. The bodice is cut in surplice effect, and the sleeves are set in without fulness and finished at the elbow with a narrow turn-back cuff braided on the edge. The vest portion of the waist is braided around the neck in several rows of soutache, and one side of the draped bodice is similarly braided and oddly outlined along the inner edge with black crochet balls, which end halfway down, to be continued on the outer edge of the braiding. The skirt has a tunic, opened down one side and lapping over at the bottom, to form a pointing outline in front. The opening is braided along its edges in a design similar to that on the waist. The black crochet balls running part way down one side to the end of the opening swing over to be continued on the opposite side. A wide belt of varnished black patent leather is smartly worn with this costume.

No. 2.—Striking frock of deep wine colored serge with the side trimming effects of black soutache braid and crochet balls



No. 3.—Girl's coat of broadcloth and fur developed on simple and becoming lines

A stunning coat for a small girl is illustrated in sketch No. 3. It is of heavy blue broadcloth with the collar and cuff trimming of skunk fur, and muff to match. The distinctive tailored cut of the coat is emphasized by stitched bands which outline the low front closing which fastens with one button in double-breasted effect. Stitched bands also form side trimming lines of waist depth and are belted under the arms by bands of stitched broadcloth. The sleeves are in kimono effect, cut with the side body of the coat. Altogether this is a model of much originality and smartness. The detachable plastron and collar are of Irish crochet lace. The hat is of shirred blue velvet lined with dark brown and trimmed at one side with a single rose nestling close to the edge of the narrow rim. A quaint model this and one which may be copied in a number of charming developments. An equally attractive hat to be worn with this costume would be of blue corded silk, and the velvet-faced brim of the same brown velvet, while the rose would be pretty in jonquil yellow. For reverse views of these three models see page 52.



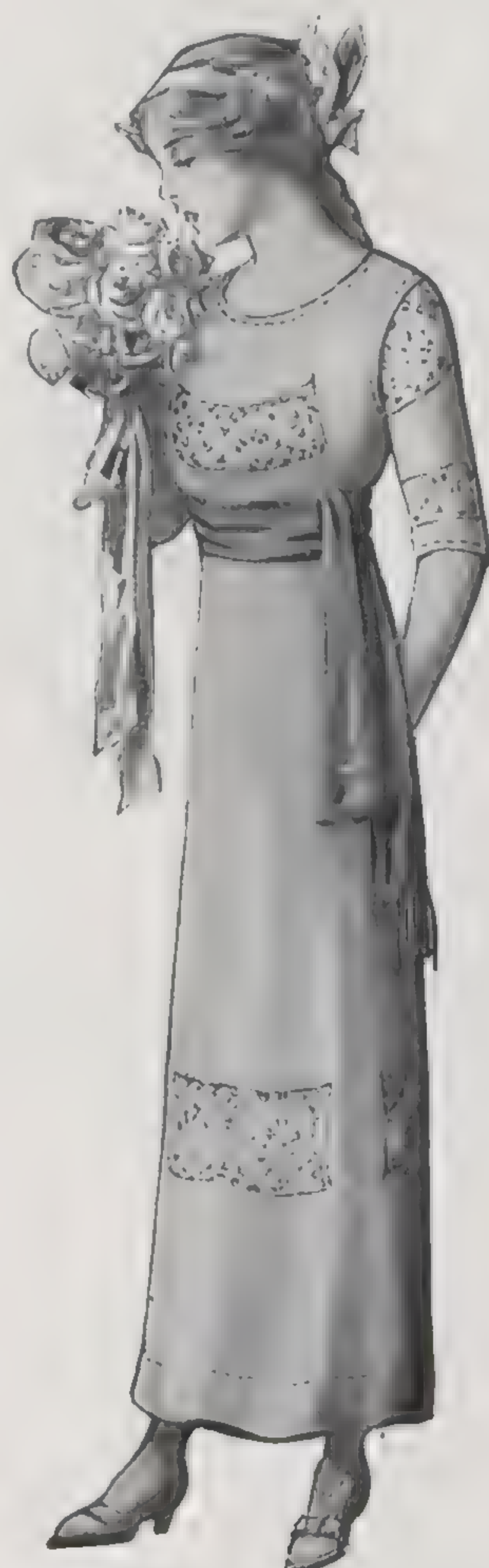
No. 4.—Charming tunic model of lansdowne effectively combined with finely striped silk



No. 5.—A French model which gives cachet to long trimming lines of tiny buttons and loops



No. 6.—Graceful lingerie gown of fine batiste with trimmings of lace and feather-stitching



No. 7.—Frock of silk poplin in a simple design with effective insets of heavy lace

DAINTY FROCKS IN THE LATEST FRENCH MODES

A PRETTY afternoon frock for a young girl is shown in No. 4. This model lends itself exceptionally well to a combination of materials featured here very effectively in dark blue lansdowne combined with finely striped blue and white silk. The over dress is of the lansdowne, the waist of which is slashed its full length on the right side, revealing the striped silk. This also forms an upper skirt section under the skirt tunic, which parts on the right side to correspond with the opening on the waist. This striped silk flounce falls in turn over a deeply hemmed underskirt of dark blue lansdowne. Fancy buttons of dark blue crochet, or blue enamel and old silver, and mock buttonholes of the silk braid, form a trimming down the slashed side of the tunic. The bell-shaped sleeves have caps of the lansdowne slashed and trimmed like the tunic and also opening over an under flounce of the striped silk, which in turn falls over a deep elbow cuff of bands of insertion and edging of écreu Valenciennes lace. The high collar is similarly formed of the écreu Valenciennes. Reverse view of this model is shown on page 52.

A lovely gown of rose charmeuse with a tunic of soft gray silk voile is illustrated in sketch No. 5. The satin foundation is a princess slip, the French *fourreau*, which is the foundation for the draped frock, however simple or elaborate this over dress may be. The tunic for this frock is on the simplest lines, being cut with a round neck and large armholes. The front is designed after the latest decree from Paris—long trimming lines of tiny buttons down the center front of many garments, whether they be chemisette, blouse or frock. The buttons used here are of silver tinsel with silver cords catching them together to close the front opening, which rounds away unlaced at the bottom. This tunic is slightly gathered at the waistline, which is belted with a sash of rose satin tied at one side with a rosette and fringed ends. The round yoke and high collar are of fine cream-colored lace with a tiny bow of rose-colored velvet at the throat. The sleeves are finished with a double ruche of the cream lace. For reverse view see page 52.

The lingerie frock which plays such an important part in a girl's wardrobe is featured in a dainty model illustrated in sketch No. 6. Of fine batiste, it is charmingly designed with rows of Valenciennes insertion, French knots and feather-stitching. The waist is cut in kimono fashion, and the Valenciennes insertion set in at the top of the waist runs across the front and continues down the full length of the sleeves. Below this insertion there are groups of fine tucks between which are dainty French knots. The round neck has an embroidered scallop, and lines of insertion run over each shoulder down the length of the front, as does the middle line of insertion. The shallow square yoke and upper parts of the sleeve are embroidered in rings of feather-stitching. The skirt is finely tucked at the top and bordered at the bottom by a trimming of feather-stitching worked in circles and outlined on either side with Valenciennes insertion. A most effective trimming, with the added advantage of being inexpensive and easily accomplished. For reverse view see page 52.

Of the simplest designing but rarely effective is the charming frock illustrated in sketch No. 7. It is made in robin's egg blue silk poplin, with trimmings of écreu Venise lace. The waist and skirt are of the simplest possible fashioning, the whole effect being left to the insets of lace, which are inset in very artistic lines. One wide trimming band crosses the front in a low curve, running underneath the sides to continue the curve and come out again forming the sleeve caps. A second band of lace finishes the short sleeves, and the skirt is trimmed simply by a very wide band of it running across the front, in at the sides and out again across the back. The sash is of old gold corded silk with a long loop falling over the girder top instead of tying in a knot or rosette. This is the newest Parisian fad in the arrangement of the short side sash. This gown is also most attractive in all white.

STREET AND HOUSE GOWNS APPROPRIATE FOR YOUNG GIRLS

A LOVELY little afternoon frock of pale pink crêpe de Chine with trimmings of embroidered crêpe and Irish lace is illustrated in sketch No. 8. The dainty bodice features a simulated bolero effect given by bands of Irish insertion outlined on the lower edge by frills of fine lace. The shoulder sections are of crêpe de Chine embroidered in eyelets, while the front trimming band which completes the square neck is of the puffed silk outlined with insertion. The short sleeves, with no fulness at the top, are banded in the eyeletted crêpe and finished with several ruffles of fine lace, a new trimming conceit for the sleeves of elaborate frocks. The finely gathered skirt has a band of the puffed crêpe de Chine also outlined with Irish lace, and finished on the lower edge with a lace frill. Sections of the embroidered crêpe to correspond with the trimming on the waist, form an upper border open in front and outlined with the insertion. The frock is simply hemmed at the bottom with a single row of insertion above to give the scant effect about the feet which is displayed in many of the frocks for young girls.

Nothing could be more graceful and girlish than the attractive frock of blue serge sketched in figure No. 9. The simply designed bodice features the modish cross-drapery effect which is displayed so effectively on the smart frocks of the season. The waist closes in a diagonal line running from the side of the belt to the opposite shoulder. The tucked edge is outlined with dainty crochet buttons with simulated loops and is finished with a detachable frill of finely plaited lawn. The three-quarter sleeves which are in kimono effect, cut in one piece with the top of the waist, and with an under armhole, are similarly finished with turn-back cuffs of the plaited lawn. A wide stitched band outlines the round neckline, and Irish lace forms the deep collar and very shallow yoke. The skirt of the frock shows lines of simple grace, being designed in a simulated overskirt effect given by a wide tuck from under which the deep hem falls. A distinctive touch is given by the oddly tied blue surah girdle. For reverse view see page 52.

A very useful suit for the young school miss is that illustrated in sketch No. 10, being made of brown cheviot in a smart variation of the Norfolk jacket model. The coat closes in double-breasted effect, fastened its length by cheviot covered buttons. A stitched collar of the material cut in sailor effect makes a smart and girlish finish for the jacket. The sleeves are set in in mannish fashion, without fulness, and have deep stitched cuffs. The belt of black varnished patent leather runs under the plaits and is finished with a large, square buckle of silver. The skirt is designed with box plaits at the side, the width of those on the jacket, and continuing the same line effect. This suit has a distinct style of its own, and gives a particularly girlish silhouette. The model lends itself to other equally smart developments besides that of the brown cheviot mentioned. Heavy worsteds, which are to be decidedly popular the coming season, the Scotch tweeds and other roughly woven materials of pronounced weave make up especially well in this tailored model, which, like all of its class, gains distinction from its simplicity.

A smart coat for a school girl, made of brown ratine with trimmings of a darker shade of velvet, is illustrated in sketch No. 11. The coat is cut on tailored lines suited to the slim girlish figure. The wide shawl collar of velvet has a lapped edge, which smart effect is also carried out in the front edging of velvet and the bands which border the bottom. Three buttons of tortoise shell, which fasten the front, give distinction to the coat. The cuffs of velvet have trimming bands of embroidery. Reverse view of this model is shown on page 52.

Note: Vogue will cut patterns of models shown on pages 37 to 42 at the following prices:
Misses' Clothes (from 12 to 16 years, or 32 to 34 bust). Whole suit, gown or long coat, \$3.00; any part of costume, \$1.50.
Children's Clothes (up to 10 years). Whole dress or long coat, \$1.00; guimpe, blouse or skirt, 50 cents.



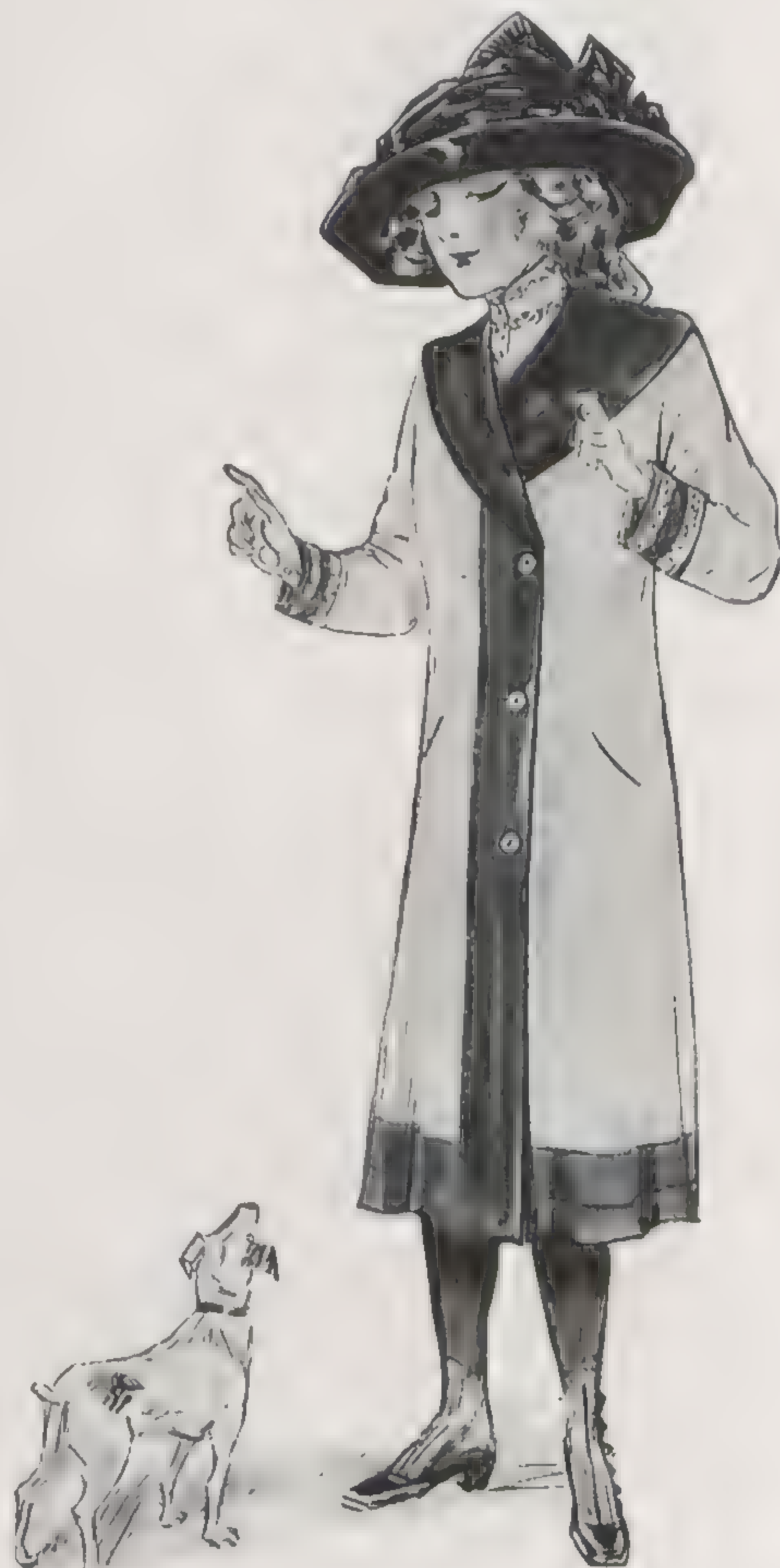
No. 8.—Dainty frock designed with puffings of the material and a simulated bolero



No. 9.—The crossing side frill and oddly tied sash give style to this smart gown



No. 10.—Distinctive suit of brown cheviot in an adaptation of the Norfolk model



No. 11.—Smart coat bordered in velvet with an adjustable plastron daintily embroidered



No. 12.—A youthful tailor suit in striped worsted, featuring the smart cutaway coat



No. 13.—Distinctive polo coat designed in the latest English sporting mode



No. 14.—A French model in tobacco brown broadcloth with a V waistcoat of suede

A NEW OUTING COAT and TWO SMART TAILOR SUITS for the SCHOOL GIRL

A SMART tailor suit which would be an excellent model for the girl going to boarding school to select for travel and constant wear is illustrated in sketch No. 12. Designed in a gray and white striped worsted, it is of an unusually distinctive cut. The coat fastens low with one large button in a double-breasted effect, below which the sides curve away after the new cutaway style. The sleeves are set in in mannish fashion and finished with deep cuffs of the material with the stripes running crosswise in trimming effect. The skirt is cut in an original and simple model especially good in the striped materials. The front of the skirt is cut with a diagonal line, and at the bottom the inset piece shows the stripes running crosswise in contrasting effect. This skirt is of an exceptionally smart model and designed after the latest French modes, which display the cutaway coat in curving or slanting lines in many of the most exclusive tailor suits for the young girl of fourteen to sixteen.

The polo coat, large and roomy, easily slipped on over the cloth dress or gymnasium suit, is a first requisite for the girl

in school with her many athletic interests. The coat shown in sketch No. 13 has more distinction than the ordinary model. The sleeves are cut in raglan style, running into the neckline, after many of the English sporting models. The shawl collar has notched revers, and the wide belt confined by straps at the sides is distinctly smart with its large front section with buttoned corners simulating an enormous buckle.

The sleeves hang wide, like many of the newest models, and are finished with cuffs self-banded with ends buttoned down. This model is excellent, both in the regular polo cloth, soft and thick, and also is smart in the double-faced worsteds which come plain on one side and plaided or checked on the other.

A French model of a young girl's tailor suit is illustrated in sketch No. 14. It is

youthful in its simplicity, yet displays the smart touches of originality which characterize most French models. The suit shown is developed in tobacco brown chevrot with a waistcoat and cuff trimming in dust color suede outlined with narrow folds of black satin. The coat is designed with the sleeves cut with the front and back sections, the separate under-sections forming the side body and fitting well up under the arm, and also doing away with the stricture resulting from the usual kimono or peasant sleeve cut in one piece with the body portion of the garment. The sleeves are in three-quarter length, finished by turn-back cuffs. The coat fastens low over to one side, then cuts away abruptly in a fashion particularly becoming to youthful figures. The V waistcoat fastens straight down the center front with a row of tiny black satin buttons, and is finished with a rolling collar edged with black satin. The skirt has a side front closing line stitched to form a fold, and curves out at the bottom, where three buttons are used for a trimming effect. This cutaway model is especially becoming to a young girl. For reverse views of these three models see page 52.



No. 15 A and B.—Coats for small girls, showing pretty collar effects

VARIOUS DESIGNS FOR SMALL CHILDREN— AN EVENING WRAP

broidery. This model is very original and as effective as it is simple.

The second frock is a lingerie model of fine batiste with embroidered panels and trimmings of lace and a blue ribbon sash. Full length panels of the embroidered batiste with rounding ends run down front and back and form the side pieces with which the kimono sleeves are



No. 16 A and B.—Exceptionally attractive lingerie frocks in charming designs

TWO charming little coats are illustrated in the upper left-hand corner of this page (see sketch No. 15). The first is in a pretty shade of golden brown broadcloth with cuffs and collar piped in a darker shade of velvet. The straight hung fronts and back have wide tucks over the shoulders, under which the sleeves are set in with an easy fullness. The shawl collar pointing deeply in the back forms long revers in front. The low side fastening is effected with four silk crochet buttons corded together in pairs. Similar ornaments trim the cuffs, which, like the collar, are outlined with velvet.

The second figure of the group shows a dainty little coat for a tiny maid. The model is developed in white corded silk trimmed with bands of the material and white silk crochet buttons. Four circular bands form a shoulder cape, the ends coming around in front are scalloped and buttoned at the edges, giving a pretty trimming effect. Reverse views of these two models are shown on page 52.

Illustrated in the upper right-hand corner are two lovely lingerie frocks. (See sketch No. 16.) The first is a stunning little dress of fine white piqué made with a wide front panel, oddly buttoning up over a very wide shoulder collar of handsome em-

girl's evening coat is shown in sketch No. 17. It is designed simply, but on lines of distinction. The upper part is eased into the waist-line with a little fullness, while the skirts of the coat are fitted without to give a slim effect. For reverse view of this coat see page 52.

A model in French nainsook for a little girl is shown in the front and back views in the cuts at the lower left-hand corner of the page. (See sketch No. 18.) The waist is daintily tucked across its full length and the skirt is finished with rows of fine tucks. The neck and sleeves are finished with Valenciennes insertion edged with a frill of the lace. Waist and skirt are belted together with a band of eyelet embroidery caught together at the back with a sash of pink ribbon.

In the lower right-hand corner of the page two wash frocks are shown. (See sketch No. 19.) The first, a little boy's dress, designed as a twin effect for the little girl's dress described above. Like the first model, this dress is tucked in front, but the collar and cuffs are of embroidery in turn-over style.

The dress shown in the second cut is suitable for tub fabrics and also makes up smartly in wool materials. It hangs straight from the shoulders, fullness being given by side tucks. Reverse view of this dress is shown on page 52.



No. 17.—Practical model for an evening coat

cut. The sections of plain batiste in between the panels are scalloped at the bottom and edged with lace. The space at the sides between the scallops is filled in with lace ruffles. Lace insertion outlines the embroidered panels, and the square-cut neck is filled in with a tucker of lace-edged batiste. The sash ribbon of pale blue runs in and out under the trimming panels, to be tied in a graceful bow at the side front, which is the latest French fashion for children's sashes. Reverse views of these lingerie frocks are shown on page 52.

A graceful model for a young



No. 18.—Back and front views of the girl's twin dress daintily tucked



No. 19 A and B.—Little boy's twin dress and a simple braid trimmed frock

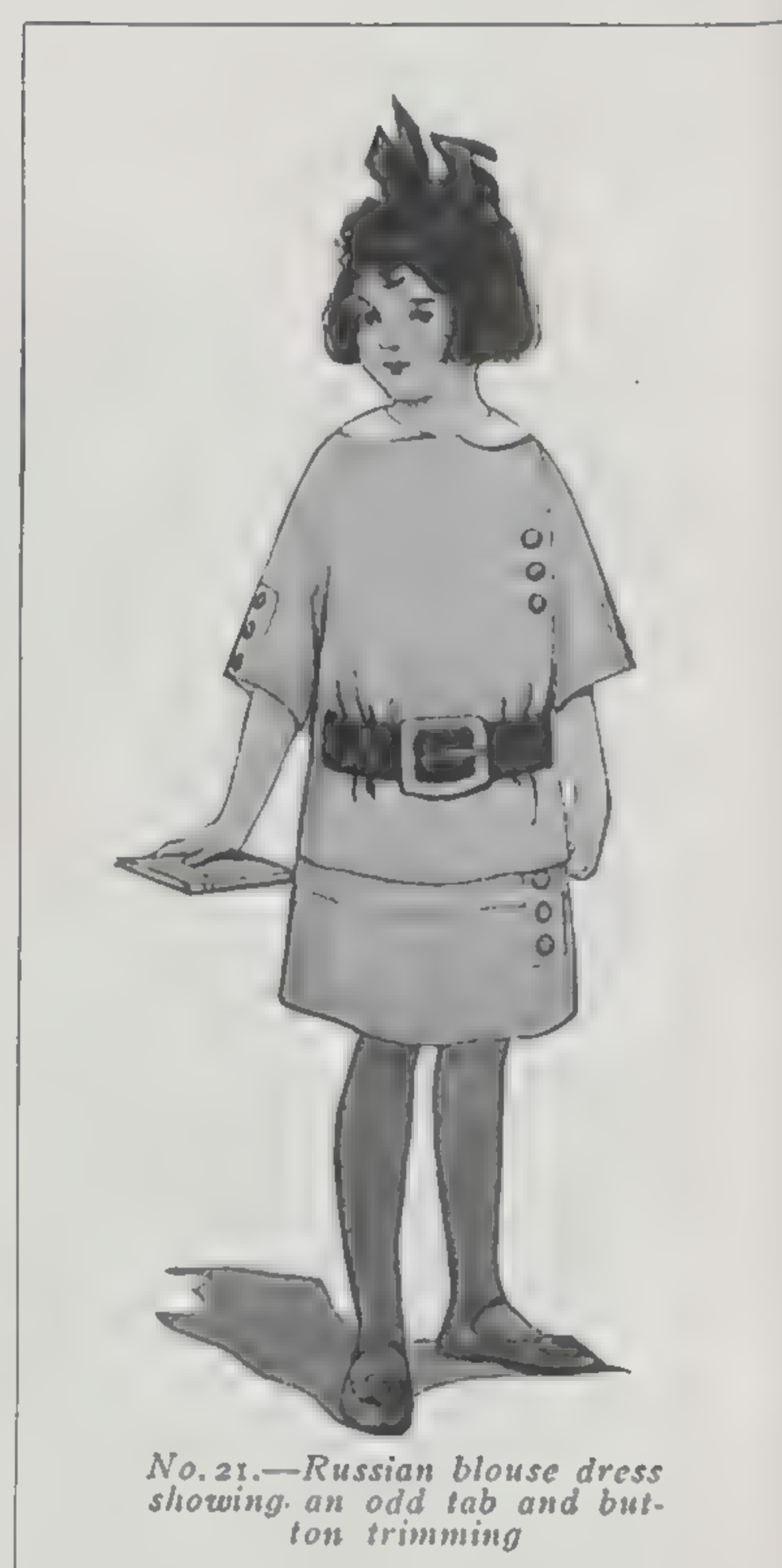
EFFECTIVE MODELS FOR SIMPLE GOWNING



No. 20.—Frock of attractive simplicity from a smart French model

year round. For reverse view see page 52. The quaint model shown in sketch No. 21 is on the order of the Russian blouse dress, which, like a boy's Norfolk suit, is always good style in children's modes. The peasant sleeve cut with the blouse is a direct copy of the Russian peasant's smock. The only trimming, aside from the broad leather belt which confines the straight-cut blouse, consists of three buttons set on tabs of contrasting material to form a trimming on the sleeves and the side-front closing of the blouse, which is also carried out on the skirt, the trim-

begonia pink with trimmings of embroidery. The over-drapery of the bodice falls wide over the shoulders, from under which come the short undersleeves of pink chiffon banded in the fine lace which also forms the round tucker at the neck. The front is crossed diagonally from shoulder to waist-line by a draping revers, after the latest French conceit. This revers is strikingly embroidered in a heavy floss on chiffon and outlined by stitched bands of the crêpe de Chine. The revers is caught at the waist-line by a four-looped, corded ornament of crêpe de Chine. The skirt has an over-



No. 21.—Russian blouse dress showing an odd tab and button trimming

THE little girl's frock shown in sketch No. 20 is designed in the strictly tailored mode after which the smartest frocks for children's everyday wear are planned. This model is particularly effective by reason of its original touches, which serve to emphasize the modish simplicity of the design. The white linen collar is cut with square corners and finished at the neck with a silk bow tie. The half cuffs are buttoned on by two large pearl buttons at either side, and the sleeves are finished between by stitched bands of the material. The straight panel front is always becoming to the growing girl. Like the cuffs, it also has two smoked pearl buttons on either side as a finish for the narrow side bands, which indicate a low belt-line. This model is very good in navy blue serge with heavy white linen collar and cuffs buttoned on by smoked pearl buttons, and the tie of black or red silk. Linens in dark or light shades with white collar and cuffs make up effectively in this model. It is also especially smart in white piqué with trimmings of eyelet embroidered linen collar and cuffs for the child who wears white tub frocks the



No. 22.—Frock of begonia pink designed with the new draped revers and an original overskirt effect

ming tab in this instance coming out just under the edge of the blouse and running partway on to the very deep hem of the skirt. Natural colored linen with tabs of white piqué set with white pearl buttons makes a smart little frock after this design. Colored linens are also pretty with the little round collar and trimming tabs of heavy white linen. Brown or blue serge with buff-colored tabs ornamented with flat brass buttons and the collar preferably of white linen, with a broad belt in black patent leather, makes a smart little autumn school frock. For reverse view see page 52.

Figure No. 22 illustrates a charming afternoon frock for the young girl. It is of crêpe de Chine in the new shade of

drapery of a small apron front outlined with stitched bands like the revers and bodice drapery. The sides of the over-drapery hang longer than the panel mentioned, turning back along the front edges and featuring embroidery to correspond with that of the front revers of the bodice. The underskirt is veiled in chiffon in a shade matching the crêpe de Chine, and is finished with a border effect of the crêpe de Chine, which is stitched to correspond with the other outlining bands. For reverse view see page 52.

A dainty white lingerie blouse trimmed with Irish lace is shown in figure No. 23. The front is oddly designed with fine tucks running crosswise, each one but-

toned down on one side by a tiny crochet button beyond which the tucks are free, ending in a side frill effect edged with Irish lace. Lengthwise bands of Irish insertion form trimming lines on the waist, between which are two tucks ending above the bust to give fullness. The sleeves are long and finished with a deep cuff formed of tucks and bands of the insertion.

Color is prettily introduced in the white marquisette blouse shown in sketch No. 24. The plain front is oddly trimmed with adjustable loops of pale salmon satin ribbon run through eyelets. The round turn-over collar and turn-back pieces on the sleeves are embroidered in salmon worsted, after the latest French mode of trimming. The high collar and shallow yoke, as well as the undersleeves, are of large dotted écru net. This simple and effective little blouse may be developed with other colors, the smartest of which are Delft blue, the new bright green and canary yellow, which latter is a Parisian fancy for the color so smartly displayed in the lingerie blouses. This model is smart in crêpe de Chine or chiffon cloth to match a tailor suit.



No. 23.—Lingerie blouse designed with a novel side frill effect trimmed in Irish lace



No. 24.—Of marquisette with a touch of coloring oddly introduced in the ribbon loops

S E E N i n t h e S H O P S

Serviceable Play Frocks for Youngsters and Some Things
Baby Wears—Correct Riding Habits for Young Equestrians
—Suggestions for the Girl's Boarding-school Trousseau

Hand-embroidered infant's coat
priced at \$15, and a dainty little
cap for \$3

TO dress a child correctly and in good taste is extremely important, and yet how often this is neglected. Many times the little one is overdressed, at other times unbecomingly, and then again in a style too old for its years. The wisest way by far is to keep to the simple, standard styles which never go out and are always smart. There is a well-known shop on Fifth Avenue that devotes its entire attention to the complete outfitting of infants, children and misses, and has long held the trophy for children's clothes.

A SMART LITTLE SAILOR MODEL

The little suit reproduced in the first sketch on page 44 is shown at this shop, and what could be more attractive for a youngster? It is made of white poplin and has a blue linen sailor collar and belt trimmed with rows of white braid. The Russian blouse hangs straight from the shoulder and fastens down the middle front. The sleeves are plain and straight; stitched tucks form the cuffs, which fasten on the inside of the arm by two pearl buttons. On the left arm is the insignia and on the right the red band. A separate dickey of white repp, having an anchor embroidered in blue, buttons under the sailor collar. Knickerbockers are worn with this suit, which comes in two, three, four and five-year sizes. It can be bought with a red collar and trimmings or all in white for the same price—\$4.50. In galatea the cost is \$5.

A SEERSUCKER SUIT FOR ROUGH WEAR

In equally good style is the little suit with Eton collar shown in the right-hand sketch on the same page. Cadet blue seersucker is the material used, and the collar and belt are of white. The blouse hangs straight from the neck, and is held in slightly below the waist by a belt. The opening is in the center front. Knickerbockers complete this smart little suit, which sells for \$1.95 in two, three and four-year sizes. This model can be bought in tan linen with white collar and cuffs, in two to eight-year sizes, for \$3.50. Though this suit is intended for a boy, it is equally suitable for a little girl, and can be worn either with or without the belt.

THE CONVENIENT GUIMPE FROCKS

Suitable both for the playroom and for school are these little collarless frocks, to be worn over a separate batiste guimpe. They are made to order in one shop, of any color and material and in sizes from three to eight years, inclusive. Many and most attractive are the models that are shown. A \$10 style, designed for a three or four-year-old child, is of dainty French nainsook, in white or color as preferred, with sleeveless shoulder straps and a low,

square neck, both edged with a cording of the material. Just below the yoke, and on the sleeves as well, the frock is prettily smocked. The shoulder straps are worked in large eyelets, to tie with broad, satin shoulder bows. A generous hem is topped by three tucks, for future skirt lengthening.

A so-called apron frock for any child up to six or seven years of age sells for \$4.50. At this price it is made of colored gingham, with short kimono sleeves. Cut in one piece from neck to hem, the fullness is given by the tucks at the neck. It is finished by a stitched belt and a circular yoke band of the same material. If the bands are of white linen, hand embroidered in color, the cost is \$8 or more. Another frock, of much the same style, is carried out in white madras with bandings and a deep hem of color. Without the guimpe it may be had for \$6.75.

A third one-piece kimono model is of a wash material with bandings of white piqué, elaborately braided in white or color. These border the square-cut neck and the cuffs. Two other bands run from the neck down into the dress front, one reaching to the hem and the other stopping in a point just above the skirt front. Groups of tucks between these bands give the necessary fullness. The wide belt is either of braided piqué or leather. The price in a light-weight material is \$12. In serge it comes to \$14. Sizes run from three to eight years.

An \$8.50 frock (\$10 in serge) is noticeable for its large, sleeveless armholes that reach almost to the low-waisted belt. Straps in color button over the shoulders. Only five, six, seven and eight-year sizes are made in this model.

Guimpes with sleeves to accompany any of the above frocks cost \$3.50 if developed in a finely tucked batiste, with tucked cuffs to match. More elaborate guimpes will be made at higher prices.

THE EVER-DELIGHTFUL
PLAY ROMPERS FOR
LITTLE GIRLS

Rompers for little girls are made in the most attractive way, and what a saving they are in laundry, and what a joy to the child. When buttoned into these in the morning she can play to her heart's content without being hampered by her pettiskirts. The sketch at the bottom of this page pictures one of these smart little suits. They come in one to six-year sizes for the small sum of \$1.75. Pink, blue and white soisette is the material used. The square neck and small puff sleeves are finished by a narrow embroidery insertion. These rompers are worn in the playroom in winter almost as much as out of doors in summer, and are, almost without exception, becoming, and, what is far better, comfortable.

A JERSEY BATHING SUIT AND A JAUNTY
SWEATER

The bathing suit reproduced in the middle sketch on this page is one of the models much used this season. It is fashioned all in one piece and fastens on the shoulder by two bone buttons. The material is a heavy, dark blue jersey, with a band around the knee and armhole of either red or white. The price is \$2.50 in two to six-year sizes. Many times such a suit is needed when taking the little one South in

the winter, and it is a good time to purchase when the stock is well supplied.

The sweater shown in the middle illustration on page 44 is white with trimmings of light blue. These are always adorable on youngsters and are worn by them summer and winter, spring and autumn. They come only in two and three-year sizes and cost \$3 and \$3.50.

DAINTY OUTDOOR WRAPS FOR THE BABY

At another shop, which shows only imported infants' garments, are found the long coat and cap reproduced in the first drawing on this page. The coat, of white cachemire hand embroidered in a simple design, is in excellent taste. It is made with a small yoke in back and front, to which the length is gathered. A deep, cape-like collar is attached to the neck. The outline of this is embroidered in scallops, as are also the little cuffs. The three pearl buttons on the yoke fasten the coat together, and white satin ribbon one and a half inches in width ties at the throat. This coat is lined throughout with white China silk and is priced at \$15.

The cap is of crêpe de Chine with a turn-back piece of German Valenciennes lace and edging. Over each ear is a rosette of white satin ribbon. Outlining the entire cap is a soft ruche of lace edging. The work is done entirely by hand, and the price is but \$3.

EXQUISITE CHRISTENING
ROBES

A certain shop makes a specialty of these elaborate yet dainty robes for the infant's first public appearance. They are of sheer flaxen material, an improvement on the more usual French lawn. A panel of lace and embroidery forms the greater part of the decoration, and the tiny yoke and sleeves are finished to correspond. One robe, selling for \$27, is trimmed with a fine French Valenciennes insertion, arranged in three looped motifs, each loop enclosing a delicate spray of hand-embroidered flowers.

These loops overlap one another to form the round baby yoke, and extend also down either side of the front, thus enclosing a panel of the dress material. The same trimming continues around the skirt bottom above a frilly, tucked and lace-edged ruffle. A still more attractive style is finished entirely with handwork, in the convent, eyelet, and tiny seed stitches. This embroidery adorns the entire front of the robe, the yoke and the top of the sleeves. The broad hem is untrimmed. Real Valenciennes lace forms a dainty frill at the neck, and a narrow frilled cuff on the sleeve. The seams are all inset with a delicate beading, and every stitch on both the robes is done by hand. The cost of the second robe is \$31.50.

A very lovely robe of fine handkerchief linen may be had as low as \$20.25. The model on which it is built is unusually attractive. Narrow Valenciennes lace is inserted in long curved lines, each line crossing the line succeeding it, and ending a few inches beyond. These extend down either side of the front to form a graduated panel. Within this curved lace outline are long, graceful flower sprays in eyelet as well as convent embroidery. In place of an embroidered yoke, the lace crosses in

a deep point down the front, which is filled in with handwork. A similar motif trims either sleeve. An adorable touch is given at the skirt bottom by tucked points of the material, cut in one with the lace-trimmed ruffle, and set upon the skirt at regular intervals. Fine hand-run tucks form a yoke at the back.

A NEW KIMONO SACK

A pretty infant's sack, cut with the kimono sleeve, has lately appeared. It is of white cachemire, finished with a delicate silk scalloping in a baby color. Hand embroidery of the same tone trims the entire sack down the front and around the border. Feather-stitching in color finishes the seams, and the whole is lined with a soft silk of a matching tone. The cost of this really perfect little garment, designed to wear in the house or under a winter coat, is \$6.75. A crocheted sack in the same quaint kimono shape may be had for \$2. Its low choker neck is threaded with satin ribbon. It may also be had in white with a border and cuffs in color, or vice versa.

BABY'S TOILET ARTICLES

An acceptable gift for a baby is a small-sized hot-water bottle that will slip into a padded satin bag of the same shape. The dainty little affair is hand painted with a spray of flowers and the word Baby. This comes in two sizes, with a bag of baby blue or pink, for \$1.50 and \$1.75.

A wooden bowl packed to the brim with a pure and refreshing soap, is put up by a reliable English firm. The soap and dish complete make a delightful accessory to a baby's bath. They come carefully protected from outside contact.

CORRECT RIDING HABITS FOR YOUTHFUL
EQUESTRIANS

Riding is as popular as ever, and it is not an unusual sight to see a group of young equestrians cantering through the park with their riding master or groom. It is quite as important that they should be correctly equipped for the saddle as their elders, and this is easily accomplished now, for at a well-known shop excellent ready-made habits are shown for the younger



Child's one-piece jersey bathing
suit fastening only on the shoul-
der. Price, \$2.50



What a boon to the small child
are these comfortable play rompers
that sell for \$1.75



A simple sailor model in white poplin with linen collar and belt trimmed with braid. Price, \$4.50



This useful little sweater in white and pale blue is suitable for all seasons. Prices, \$3 and \$3.50



Cadet blue seersucker is the material used for this serviceable little suit, which sells for \$1.95

generation. The buyer, a woman of taste and judgment, has made a study of these little habits in order that they may fill every requirement of comfort and smartness. For youngsters from eight to ten there is a dapper little habit made in either khaki or crash, which sells for \$14.50. The coat is a Norfolk having two pockets—one over each hip. Breeches may be worn with this suit, or a divided skirt with a panel that buttons down the front. When buttoned it is difficult to detect from a walking skirt. This same model can be bought in wool with a safety skirt for \$29 and \$39.

Another style suitable for children from ten to sixteen years is a long riding coat with breeches, priced at \$14.50. A boy's shirt with a soft collar is worn with this suit, to which the breeches fasten by buttons and buttonholes. All the needed accessories are to be found in the same department—leather puttees in tan and black sell for \$5.50 a pair, gauntlets at 95 cents a pair, and crushable hats from 75 cents up.

THE GIRL'S BOARDING-SCHOOL OUTFIT

The boarding-school outfit for the girl should not be left to the last minute, for this is something that needs careful consideration. Whether much or little will be required depends, of course, largely on what boarding school the child is to attend, and many times the school itself publishes a pamphlet containing a list of requirements. In many schools bedding and towels are among this list. This is an excellent time to purchase these, for the cut prices of summer enable one to procure remarkable values at half rates.

SHOES, HOSIERY AND UNDERWEAR

The summer shoe sales are really so extraordinary that advantage should be taken of them. Nothing could be more appropriate for the boarding-school girl than the high, laced waterproof shoes of oiled calfskin. They are smart looking and well worth the price asked for them, \$10, as they outlive two or three pairs of the regular shoes.

In buying stockings, do not select those of too light weight. The hole-proof stocking that is guaranteed for six months makes a good investment, and one dozen pairs should be included in the outfit.

All the underclothes should be as simple as possible. French underwear is the best, as it may be fine and dainty yet most easy to launder, and has nothing to tear or become unsightly after washing. Chemises range in price from 65 cents to \$5; drawers

come in all styles from \$1.50 to \$5; combinations from \$2.75 to \$5; and night-gowns from \$3 to \$10. Several white petticoats will be needed. These should be as plain as possible, as a fancy skirt is often refused in the school laundry, or an exorbitant price is asked for it. The soft messaline petticoats are by far the best for everyday use. These can be purchased in all colors from \$2.50 up.

The knit-top skirts are really excellent for mid-winter wear, as they take the place of the flannel skirt—the same warmth without the extra garment.

Two pairs of corsets are absolutely necessary, and great care should be given to their selection. The growing girl should be fitted by a reliable corsetière, in order that her figure while forming may not be injured by the wrong kind of corset.

THE ABSORBING QUESTION OF FROCKS

Now comes the question of frocks. The first thing to be considered is the school dress, and this should be in one piece, easy to put on and easy to fasten, and of some dark and serviceable material. Many pretty models are shown in the shops, some to be worn with chemisettes or Dutch collars, others with only neat collars and cuffs to relieve the somber effect. Next to be thought of is a dinner dress, one that can be slipped on every night with ease and comfort, and here a pretty challee or cashmere made up in a becoming style will be found useful and appropriate. A silk dress for more formal occasions is also needed.

Of course every girl wants a party dress, and this should be as dainty and becoming as possible. A lovely model of chiffon over white China silk, trimmed with rosebuds, can be bought at a Fifth Avenue importer's for \$35. This is particularly girlish and is made in all the popular colors. The slippers and silk stockings should match the party dress.

TAILORED CLOTH SUITS

Only one cloth suit is really needed, though of course this depends, as does the rest of the wardrobe, on the school and the requirements the girl is likely to have for more elaborate clothes. The ready-to-wear suits nowadays are so well tailored and are copied from such smart models that it is hardly worth while going to the expense of having a suit made. An unusually attractive model for a young girl will be illustrated in this article, September first issue of Vogue. The coat is a Norfolk, and the skirt straight.

A SEPARATE COAT AND A RAINCOAT ESSENTIAL

A separate coat is one of the most important garments in the wardrobe. For winter a fur coat is good, but unless you have a very handsome fur, cut along the latest lines, the double-faced cloths are newer and smarter. These hang straight and loose, are cut with a kimono sleeve, and have the long, rolling shawl collar. They are priced at \$19.50. Reversible coats on the same model cost \$29.50 and \$39.50.

A raincoat of rubberized material should be included, also rubbers and umbrella. Raincoats can be purchased from \$15 up, and umbrellas from \$2.50 up. Rubbers are 65 cents in black, and \$1.25 in tan.

HATS AND BLOUSES

For the simple outfit only three hats are needed—one for every day—a "batting hat"; a tailored hat for wear with a tailor-made suit and a more elaborate affair.

Pretty white blouses are needed in great number, and these should be most simple but attractive in material and cut and becoming in style. Extremely pretty models selling under \$4 are shown in a shop on Fifth Avenue. One style is of white lawn with a rolling sailor collar of white embroidery. The sleeves are three-quarter length and finished by turn-back cuffs of embroidery. It has a French back, and the front is tucked in clusters of three small and one large tuck, and the neck is open in V shape, making the model a comfortable one. The price is \$2.45.

Another style to be worn with a tailored suit is of French batiste with two sizes of tucks. The main feature of this blouse is the adjustable ruffle, which has a hemstitched edge and is knife plaited. Down the middle front is a false fastening piece having seventeen crochet buttons. The back has clusters of tucks, as has also the high collar and deep cuffs. All the seams of this blouse are joined by *entre deux*, and without exception it is a wonderful value, as the cost is but \$3.95.

ROUDOIR AND OTHER ACCESSORIES

For a school outfit every article needs to be marked with the full name, and for this purpose very neat little woven labels can be bought for \$2 a gross. These are made up to order and can be carried out in a variety of styles of lettering.

A gym suit is always needed, but this should not be provided at random, for, almost without exception, each school has its own particular style and color. These suits

are usually ordered from one firm in order to have them uniform.

A heavy bathrobe is indispensable. Those made of Turkish toweling are a great comfort. For \$4.50 one can be bought having a hood and a heavy cord which ties around the waist. A silk kimono is also needed, and pretty ones can be bought in all colors for \$5.75, and matched in bedroom slippers. Turkish slippers cost 50 cents a pair in all colors. Kid, with fluffy pom-poms and low heels, cost \$1.25; without the heels, \$1.

The many accessories, such as veils, collars and jabots, play an important part in the wardrobe. A goodly supply of gloves and handkerchiefs is necessary—no less than two dozen handkerchiefs will last the term—and if among the gloves a pair of worsted ones is included they will prove more than useful. Two laundry bags are needed, and these must, of course, be washable.

ESPECIALLY GOOD VALUES IN WOMEN'S LINGERIE

These inexpensive garments are chosen with great care, as shown by their good material and cut. For instance, drawers may be had as low as 50 cents—of a soft nainsook, neatly gored about the top. The trimming is the simplest possible, a ruffling scalloped with convent embroidery (the kind that will stand countless launderings). At the same price is another style, finished with untrimmed, hemstitched ruffles. For 25 cents more, they come with tucks and a trimming of convent embroidery in a fine triple scallop. Stitched gussets over the hips ensure a snugness of fit.

To wear with the 50-cent drawers of convent embroidery are combination sets (corset cover and short petticoat) which show the same trimming. The neck ribbon is run through eyelets worked in the scalloped edging. These are \$2 each. Less expensive combinations sell for \$1; these are finished at the neck with a narrow lace edging and at the skirt bottom with a nainsook ruffle, also lace-edged. For \$1.50 a nearly similar style may be had, the only difference being the addition of three rows of insertion at the top.

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date. Vogue will purchase for its readers, if desired, any article mentioned in this department. Orders will also be taken for complete boarding-school outfits.



ATTRACTIVE MODELS FOR THE YOUNG GIRL, SHOWING NOVEL TREATMENTS OF
THE MUCH WORN FRILL, AND THE LATEST PARISIAN SKIRT WITH A SCALLOPED EDGE



Mary Mannering, who was divorced from James K. Hackett some time ago, married recently Mr. Frederick E. Wadsworth of Detroit

PRELIMINARY pickings of first buds in the dramatic crop of 1911-12 have already begun. In another fortnight the season will be well under way, with managers, players and the public busier than ever in separating the wheat from the chaff.

Several leading New York theatres, whose auditoriums have remained darkened throughout most of the summer, are opening. Directly every playhouse will be contesting for business and Broadway fairly bubbling with excitement theatrical.

It is customary at this period of the year for producing magnates to assume benignant airs and make promises eclipsing those of other seasons. There need be no surprise, therefore, at the array of material which it is predicted will be set before the New York playgoing public between now and next May. Much of it, in all probability, will not materialize, but that which does bids fair to be plentiful in point of supply.

ROBERT HICHENS'S "THE GARDEN OF ALLAH" TO BE PRODUCED AT THE CENTURY

Among the new productions of magnitude in which general interest will center to unusual degree is Robert Hichens's "The Garden of Allah," to be produced at the Century (formerly the New) Theatre by Liebler and Company. Managing Director George Tyler and several of his chief executives are now in the very spot where the action is supposed to take place, gathering local color and data at first hand. Scenically this play is expected to be far beyond the ordinary. This same firm plans to present "The Green Stocking," by A. W. Mason and John Fleming; a new play called "The Next Religion," in which Margaret Anglin is to star at the Thirty-ninth Street Theatre, and "The Rebellion," written by J. A. Patterson for Gertrude Elliott. "The Only Son," just completed by Winchell Smith, has been accepted by Cohan and Harris, and will be given an early production.

CHARLES FROHMAN ARRANGING FOR NEW PLAYS BY AMERICAN PLAYWRIGHTS

The Charles Frohman undertakings, as usual, are many. But recently returned from a five months' absence in Europe, Mr. Frohman's announced operations indicate that his time has been productive of dramatic quantity in abundance. His arrangements for new plays by American playwrights show that he will not pin his faith this season wholly to the foreign-made drama. Augustus Thomas has agreed to turn over to Mr. Frohman the comedy he is now writing; Thompson Buchanan has finished a new play for him; A. E. Thomas is busy at work on another, and both Winchell Smith and Martha Morton are finishing manuscripts for the approving Frohman eye. Porter Emerson Browne's "Sex" is to be given in New York for the first time by this manager, and also a new work by William Gillette, one of the most popular actors on the American stage.

MADAME NAZIMOVA TO BE EXPLOITED UNDER NEW MANAGEMENT

John Drew's new vehicle, "A Single Man," with which he opens the season at the Empire Theatre next month, is by Hubert Henry Davies, author of "The Molluscs." For Miss Maude Adams J. M. Barrie has written three short plays, running fifty minutes each, which will be given at performances to be called Maude Adams Matinees. These are "A Little Play," "Judy," and one other, as yet unnamed, and Miss Adams is to be seen again in "Chanticleer," though for a brief time. Miss Billie Burke is to have a new four-act comedy, "The Runaway," for her Broadway reëntree in September, written by Pierre Veber and adapted by Mishall Morton. Another star well known to the public, but heretofore under another management, to be exploited by Frohman, is Madame Nazimova. She will appear in a varied repertoire of serious drama and comedy, in which will be two plays written by a new American playwright, with scenes laid in America.

HADDON CHAMBERS TO SUPERVISE THE REHEARSALS OF "PASSERS BY"

Haddon Chambers's new play, "Passers By," will be produced in September at the Criterion Theatre, and the author will come from London to supervise the rehearsals. About the middle of October Miss Marie Doro will be seen in New York in "A Butterfly on the Wheel," which is now running at the Globe Theatre, London. Otis Skinner makes his first New York appearance of the season about the same time in a new play from the pen of A. E. Thomas, and Kyrle Bellew comes here about January 1st. Miss Hattie Williams will have another new comedy at her disposition in two months, while Francis Wilson is shortly to begin rehearsals of a hitherto unproduced comedy entitled "The Magic Ring." William H. Crane's season begins in early October. He will have two American comedies to choose from.

MISS BARRYMORE WILL HAVE A DRAMA OF SERIOUS PURPOSE

Miss Ethel Barrymore's new play, "The Witness for the Defense," by A. E. Mason, carries a title suggesting possibilities. London theatregoers have had it during the past few months at the St. James Theatre. Miss Barrymore's gifts, it is said, will have abundant display in this drama of serious purpose.

J. M. Barry will turn over to Mr. Frohman the new drama he is to start immediately after he completes his novel, "Peter Pan," and in the list of promised comedies is one upon which Arthur Wing Pinero is now working. Alfred Sutro, R. C. Carton, Somerset Mougham, Haddon Chambers, and Henri Bernstein are all busy with new dramatic material for Mr. Frohman.

BROADWAY TO SEE A NEW PLAY BY THE AUTHOR OF "THE DEVIL"

The London Haymarket Theatre success, "Lady Patricia," in which Mrs. Patrick Campbell is now appearing, has been secured for New York presentation, as well as a Vienna comedy known there as "The Guardsman," but to be rechristened, for Broadway use, "The Actress." This work is by Franz Molnar, who is responsible for the much-discussed "The Devil" of two seasons ago. An early October production promised for New York is Pinero's comedy, "Preserving Mr. Panmure," which ran all last winter in London. Several other works that were to be or have been produced abroad, and which may later come to New York, are "The Fire Screen," a three-act play after the style of "The Thief," written by Henri Kistemackers and called "The Woman"; Pierre Wolff's Comedie Française play, "Marionettes"; "Papa," which ran two hundred nights at the Gymnase, and a three-act comedy designated "The Unwelcome Guest."

AMERICAN FOIBLES NOT IGNORED BY THE NEW MUSICAL COMEDIES

In the musical comedy line, Mr. Frohman will continue his practice of going abroad for his tunes and plots, but in two instances the English versions of these foreign plays will be fashioned by an American who understands the foibles of his countrypeople. "The Siren," which opens the Knickerbocker Theatre shortly, is one of these musical comedies. It is by the authors of "The Dollar Princess," Harry B. Smith being the person responsible for the English versions. Donald Brian, who made his New York reputation in "The Merry Widow" and "The Dollar Princess," is to be starred in this unusual play, and



Pearl Sindelar, a Bohemian actress soon to appear here

his chief assistants are Miss Julia Sanderson, Frank Monlan and Will West.

"The Doll Girl"—the second of these two European affairs of musical tendency—will be presented in New York some time during the autumn. It is altogether different, say the producers, from "The Siren." Another new musical comedy that has been approved on the other side and is soon to be heard and seen at the Criterion Theatre is "The Quaker Girl." Channing Pollock and Rennold Wolf's "The Red Widow," designed especially to fit the peculiar abilities of Raymond Hitchcock, is now being prepared for its premiere; and there are many other works, of every character, in the final stages of grooming for initial metropolitan presentation.

HENRY B. HARRIS'S OFFERINGS INCLUDE
GELETT BURGESS'S "CAVE MAN"

Henry B. Harris has plenty of new plays for his stars, and some others that do not call for the services of a single personality of distinction. Robert Edeson will appear in Gelett Burgess's "The Cave Man," while Miss Helen Ware will make her reappearance on Broadway about the middle of November in "The Price," by George Broadhurst. Miss Elsie Ferguson has a new play by Charles Nirdlinger, "Dolly Madison," but no definite time has yet been chosen for her New York reentry. "The Professor's Wife," by Mrs. Fremont Older and Elmer Harris; a drama by Edgar Selwyn called "The Arab"; a new comedy not yet named, from the pen of James Forbes, and Elmer Harris's dramatization of "The Wild Olive" complete the Henry B. Harris list of new offerings.

"GAUNLET'S PRIDE," A NEW PLAY, SOON TO BE GIVEN

Cohan and Harris will produce a new play by J. Hartley Manners written for J. E. Dodson and to be labeled "Gaunlet's Pride," and George M. Cohan is still laboring with the manuscript of a drama in which he will enact the principal character before New York some time in October. It is rather a broad array of dramatic merchandise that is to be placed at the disposal of New York playgoers, but the foregoing list by no means represents all of the new material. In point of fact it is only a fractional part. Other dramas, farces, comedies and musical comedies to be brought forward by the Shuberts, W. A. Brady, Wagenhals and Kemper, David Belasco, Henry W. Savage, and various managements, will be touched upon in subsequent issues of Vogue. For the moment there is enough for present consideration.

CHILDREN ON THE STAGE

SHOULD the child be banished from the stage or not? This question has aroused no end of discussion in the past few years; but it has not been, nor does it seem likely to be, settled satisfactorily in the near future. There are two clearly defined

sides to the subject, and the adherents of each cling tenaciously to the points taken.

Recent presentations of "Pomander Walk" and "Pinafore" by juvenile casts were a revelation to playgoers in demonstrating the efficiency of the youthful player. If the children themselves were permitted to answer for the elucidation of the contending forces, they would almost unanimously declare that they enjoy their work and believe it beneficial to them.

"But the children do not know," asserts the faction opposed to their appearance before the footlights. Perhaps not, yet sometimes their lot is better than that of many children who are not compelled to learn lines or to remain up long after the hour when they are supposed to be tucked away for the night between snowy sheets.

The views of leading actors and actresses on this subject show widely divergent opinions. Blanche Bates, in a personal letter to Vogue, outlines her stand below.

THE VIEWS OF BLANCHE BATES

"All this talk about the necessity of an actor being 'brought up' on the stage is amusing when it isn't annoying. If we were to be quite honest, we would say that as a pleasing touch of color, or as a plea for sympathy, a child's presence was necessary to a certain scene. Then there might be some person in authority who could grant leave to a properly guarded child to appear for the few hours necessary, six nights a week. But let this be done only because the child must earn the family living, or a part of it, and not with any idea of fitting him for his future lifework. The cases of child wonders who have developed into matured geniuses in any walk of life are too few to furnish any argument. The first fifteen years of a child's life are the formative ones, and should be a time of quiet—devoted to education, growth and perfect development of the body and mind. Anything that interferes with that programme harms the future well-being of the child, its perfection of physical and mental growth.

"Where are the 'Fauntleroy's' of yesterday? Not one name is enrolled among the so-called 'stars.' Yet in their day they were comets, startling the world. One I know of is an anemic old woman at the age of thirty-six, with no constitution or physical strength—due, without doubt, to ten of those precious 'growing years' being spent in the constant change, turmoil and unrest of a 'road company,' aided and abetted by change of food and the lack of proper food, sleep and 'growth-quiet.' Granted that the opposition's plea of early training for the artistic life is necessary, does not common sense demand that that training should be given in the quiet, discipline and system of a home or school, and should be free from the excitement of the theatrical work-shop?"



Miss Henrietta Crossman, who opened her season at the Maxine Elliott Theatre in "The Real Thing"

CHRIST ON THE STAGE—THE VIEWS OF MARY AUSTEN

MISS MARY AUSTEN, author of the "Arrow Maker," has some interesting things to say concerning the bill which Governor Dix has just signed prohibiting a presentation in any theatrical performance of a living character representing the person of Divinity. "Of course it is absurd on the face of it," says Mary Austen. "It is difficult to see how such a law can be enforced, but, granting that it can be enforced, that means something. I am opposed to it on three grounds:

"First, because I believe artistic expression should not be limited.

"Second, because I feel that the actor and the dramatist should not be discriminated against: The artist is permitted to paint Christ, the writer is permitted to write anything he chooses about God or Christ, why should not the actor be permitted to live Christ?

"Third, this is the time to use Christ in our plays. We are just at this period free

from medieval mysticism about Him, the mystery and the awe with which medievals regarded His person. We are also free from Puritanism, with its cold, austere conception of Christ's character and work.

"This is the age when we regard Christ as His disciples did. They walked with Him, talked with Him, ate with Him, knew Him as a man. To us He is now the human Christ, our brother. If we do not now use the figure of Christ in our plays, He will slip back from us into the shadows of mythology. He will become so unreal a conception to us that He will be like Buddha, or any of those divine personages that are mere figureheads in their religions.

"Moreover, why should not the actor be permitted to express his religious feelings by living Christ on the stage? The artist lives his religion and makes it an influence through his pictorial representations of Christ. Many actors have strong religious convictions. Why should not the actor be allowed to influence others by his religious ideas through his interpretation of Christ on the stage? The theatre is one of the most powerful means of reaching the people. Why should it not be used?



A scene from the juvenile performance of "Pinafore," Gilbert & Sullivan's famous musical comedy given at the Casino Theatre June 23rd for the benefit of the Stage Children's Fund

SIASCONSET ON NANTUCKET ISLAND IS A VACATION RETREAT
WHERE MANY WELL-KNOWN STAGE FOLK LEAD THE SIMPLE LIFE



Mrs. Joseph Jefferson, in a merry mood, feeding her chickens



Harry Woodruff always has a greeting for Bill Bowen, the oldest fisherman on the Island



Miss Marion Jefferson inherits her family's love of sport



Joseph Jefferson has his distinguished father's fondness for a vacation devoted to fishing



*Photographs by Paul Thompson
The little sons, Jack and "Baby," of Dewitt C. and Ethel Conroy Jennings, frolicking on the lawn*



Lotta Linthicum is a lover of pets and flowers, and always has both at her home

WHAT THEY READ

A Story of Newspaper Life Sparkling with Delicious Humor—A Tale of the Boxer Outbreak and One of Provincial Shopkeeping



Photograph copyrighted by The Pictorial News Company

Ernest Thompson Seton, the popular nature writer, whose country place, Windygoal, is situated at Cos Cob, Connecticut

QUEED: A NOVEL. BY HENRY SYDNOR HARRISON. WITH A FRONTISPIECE BY R. M. CROSBY. BOSTON AND NEW YORK: HOUGHTON, MIFFLIN COMPANY. \$1.50.

FROM the very first page Mr. Harrison's story strikes one as out of the common. For this impression it is indebted to the sparkling and delicious ease of the author's style. Interest is largely centered upon the personage of the title rôle, with whom Mr. Harrison makes the difficult attempt of a transformation. Mr. Queed as we first see him appears to be perilously near a bit of burlesque. That aspect sticks to him for a good part of the book, but the transformation is perhaps not too violent to be accepted as probable. The girl of the story is done with excellent effect, though here, too, there is a touch of the extravagant at times. As to the other characters, there is a table full of varied and excellent boarders, an admirable veteran editor, a somewhat inconsistent intellectual man of business, a well-educated little girl, and half a dozen persons sketched, or more or less elaborated. The newspaper office scenes are sufficiently well done, though far from absolutely faithful in their realism. One may or may not care for the mystery of the tale. The background of Southern life is not too strongly insisted upon, so that the local color is rather faint, and of a part with the general impression of burlesque that runs through the book. The author's delicate touch and delicious humor, and his courageous attempt to show us Mr. Queed as a human growth constitute the book's highest claim to distinction, and give it a relatively important place in the fiction of this season, though it will hardly hold such a place in seasons to come.

THE RED LANTERN: BEING A STORY OF THE GODDESS OF THE RED LANTERN LIGHT. BY EDITH WHERRY. NEW YORK: JOHN LANE COMPANY, \$1.30 NET.

This is a story against the background of the Boxer uprising in Peking. It has therefore the interest of strangeness, though this is not by any means its sole interest. The author boldly takes us into the heart of the Chinese city and shows us the life of the natives. Even when she shifts to the mission house her characters are chiefly Chinese, and here again she approaches her people with the assurance of one long acquainted with them. There is a love episode, of course, and it is done with delicacy and realism. The scenes of the Boxer outbreak are full of a strange interest. In style the book is easy, lively, and sufficiently accurate.

PREJUDICES. BY CHARLES MACOMB FLANDREAU, AUTHOR OF "VIVA MEXICO," "THE DIARY OF A FRESHMAN," "HARVARD EPISODES," ETC. NEW YORK AND LONDON: D. APPLETON AND COMPANY. \$1.25 NET.

Blessed be letters, the essay as a mode of literature is not yet dead, and even books of essays are occasionally published. Mr. Flandreau writes with a singular air

of ease, candor and unpretentious good breeding. His subjects are greatly varied, and at least one of the papers is a sort of story rather than an essay. For the most part, however, these little exercises are commentaries upon life as seen by a keen and humorous observer. The opening essay on Some Dogs is delightfully truthful in its accentuation of the fact that most persons who dislike dogs are ashamed to confess their aversion. Little Pictures of People is a set of imaginary portraits done with great deftness of touch. Wanderlust is in effect a story with happy descriptive bits that would have earned the approval of Robert Louis Stevenson. Other essays are on Servants, on Writers, on Travel, and on Parents and Children, and one embodies a penetrating discussion of Wells's "Ann Veronica." These little things look easy, but they crave somewhat rare natural gifts in the author and the discipline of a thorough apprenticeship to the trade of the stylist. May Mr. Flandreau live to write many more such.

THE COLONEL'S STORY. BY MRS. ROGER A. PRYOR, AUTHOR OF "THE MOTHER OF WASHINGTON AND HER TIMES," "REMINISCENCES OF PEACE AND WAR." NEW YORK: THE MACMILLAN COMPANY, \$1.20 NET.

Local color of an interesting, unique and doubtless faithful kind is the distinguishing characteristic of Mrs. Pryor's novel. Her scene is laid in Virginia, with a short shift to the California of 1849, and it is to be counted as a merit that she deals with the latter courageously and with the air of being at home, though she must know it only from hearsay. The pictures of plantation life, of the Virginia springs, and of negro character are delightful, and there is a Scotch gardener who does credit to the author's versatility. As a story the book cannot be said to deserve high praise, though it has far more dramatic truth than many of the sensational current novels dealing with more or less remote historic times. The marvel, indeed, is not that Mrs. Pryor has failed to make a first-rate novel, but that she has made one showing that had she begun her career as a writer of fiction in youth she might perhaps have attained a highly creditable success.

NATURE SKETCHES IN TEMPERATE AMERICA: A SERIES OF SKETCHES AND A POPULAR ACCOUNT OF INSECTS, BIRDS AND PLANTS, TREATED FROM SOME ASPECTS OF THEIR EVOLUTION AND ECOLOGICAL RELATIONS. BY JOSEPH LANE HANCOCK, M.D., F.E.S. WITH TWO HUNDRED AND FIFTEEN ORIGINAL ILLUSTRATIONS IN THE TEXT AND TWELVE COLORED PLATES BY THE AUTHOR. CHICAGO: A. C. McCLURG & Co., \$2.75 NET.

An unusual kind of nature book is Dr. Hancock's unpretentious collection of sketches embodying his own observations of insects, plants and birds. He opens with a brief popular account of some phenomena of evolution and parts of the theory. Going on to adaptation, he gives some pages to this aspect of the subject. Protective resemblance is another topic, and so he goes from one to another of the leading evolutionary ideas. Each topic is illustrated by narrative examples and by pictures mostly taken directly from nature. The author has a clear expository style and an excellent gift of narration. His pictures are full of interest, and some of them are beautiful. Indeed, the book is unique in both text and illustration, singularly free from gush, padding and mere prettiness, and yet simple enough for any intelligent reader, however little acquainted with the terminology of

biological science. The publishers are to be congratulated upon the mechanical execution of the volume.

CRAFTSMANSHIP IN TEACHING. BY WILLIAM CHANDLER BAGLEY, AUTHOR OF "THE EDUCATIVE PROCESS," "CLASSROOM MANAGEMENT," "EDUCATIONAL VALUES," ETC. NEW YORK: THE MACMILLAN COMPANY, \$1.50.

Mr. Bagley's book is really not one thing, but a collection of twelve essays on topics pertaining to the work of the teacher. He writes extremely well, and his ideas are pregnant and stimulating. Such a collection of essays should interest and please any intelligent layman, and the book should be of great practical value to almost any teacher. The topics discussed cover a large part of the educational field. They have to do not only with the actual work of the teacher, but with supervision and management with specific studies, with the problems that lie behind the general theory of education. Some of Mr. Bagley's utterances create the impression that he is a pragmatist in philosophy. Whatever else he is or is not, however, it is plainly to be seen that he is an enthusiast in his profession.

MRS. THOMPSON: A NOVEL. BY W. B. MAXWELL, AUTHOR OF "THE GUARDED FLAME," "THE REST CURE," ETC. NEW YORK: D. APPLETON & Co., \$1.30 NET.

Anthony Trollope wrote as one of his dullest, but most realistic and veracious, novels the tedious story of retail commercial life entitled "Jones, Brown and Robinson," and Mr. Maxwell, following in the footsteps of the greater man, has given us "Mrs. Thompson," a tale of provincial shopkeeping. It must be owned that Mr. Maxwell's story is much more interesting and highly spiced than Trollope's, and that it is likely to have a hundred readers to-day where Trollope's has one, but the difference of the two tales is an index to the difference between an able craftsman such as Mr. Maxwell and a master such as Trollope, who is at the same time a highly skilled craftsman. It should be said at once, however, that the heroine of Mr. Maxwell's story is a creation almost worthy of the greater man. There are other well-drawn characters, though none so elaborated as Mrs. Thompson herself, and the background of shop life against which the whole is laid seems to have been well studied, though the language of Mrs. Thompson and her assistants seems a trifle above what one should expect to find in real life. The sustained interest of the story is remarkable, and individual chapters are done with distinguished success. Mr. Maxwell, absolved from the trammels of the mid-Victorian period that bound Trollope, is able to deal with intimate scenes of married life in a fashion that was once unknown to English fiction. His intent is clean and wholesome, and he deals mainly in the truth, but most readers will think that the story would have lost nothing from a little decent reticence at certain points. As an adventure in a field of English life not usually treated in fiction, "Mrs. Thompson" has a special interest, and the skillful handling of the woman of the title rôle would do no discredit to the great masters of the difficult art of novel construction.

A SUCCESSFUL PORTRAYER OF ANIMAL LIFE

AN Englishman by birth, a Canadian by bringing up, and an American by adoption, Ernest Thompson Seton is now, in his early forties, an established fixture of the United States. His wife was Grace Gallatin, a San Franciscan, known as a writer of songs and a designer of books, and who began active life as a newspaper woman in Paris. Mr. Seton lived as a child in the backwoods of Canada, and as a young man on the plains of our West. At thirty-six he became official naturalist to the province of Manitoba. The sudden popularity of his book, "Wild Animals I Have Known," published in 1898, showed him the way to fame. His next book, "The Biography of a Grizzly," published in 1900, was even more popular, and the demand for his writings has been steady ever since. He is the author of more than a dozen volumes and of many magazine articles, and has delivered more than two thousand lectures. With popularity has come for Mr. Seton large profits. Indeed, he is believed to be financially one of the most successful of American writers. His knowledge of wild creatures is extensive and accurate, but he has drawn upon himself the criticism of those naturalists who disapprove of the romantic treatment of nature.

Mr. Seton is the illustrator of his own books. His work of this kind does not rank high, and the best of it is found in the small and fanciful details of illustration. When he comes to depicting the form of bird and beast entire he is far less successful, and he wisely avoids as far as possible the drawing of the human figure. A good many years ago Mr. Seton began the succession of alterations in his name that brought it to what may be assumed as its final form. He was baptized Ernest Seton Thompson. When he first attracted public attention he wrote his last two names with a hyphen. A little later he inverted the position of these names and dropped the hyphen. He takes a pardonable pride in the famous Scotch name of Seton.

In aspect Mr. Seton is an unmistakable Englishman of a somewhat imaginative type. He looks the observer, and no doubt there is much in his nature that rebels at some of the accompaniments of his success. However, he has accommodated himself to things as they are and has created at Cos Cob, Connecticut, a beautiful and elaborate country place, where he works and exercises a genial hospitality. He has interested thousands of boys in Indian lore, and endeared himself to American youth by his books teaching woodcraft and other wholesome and useful outdoor knowledge.

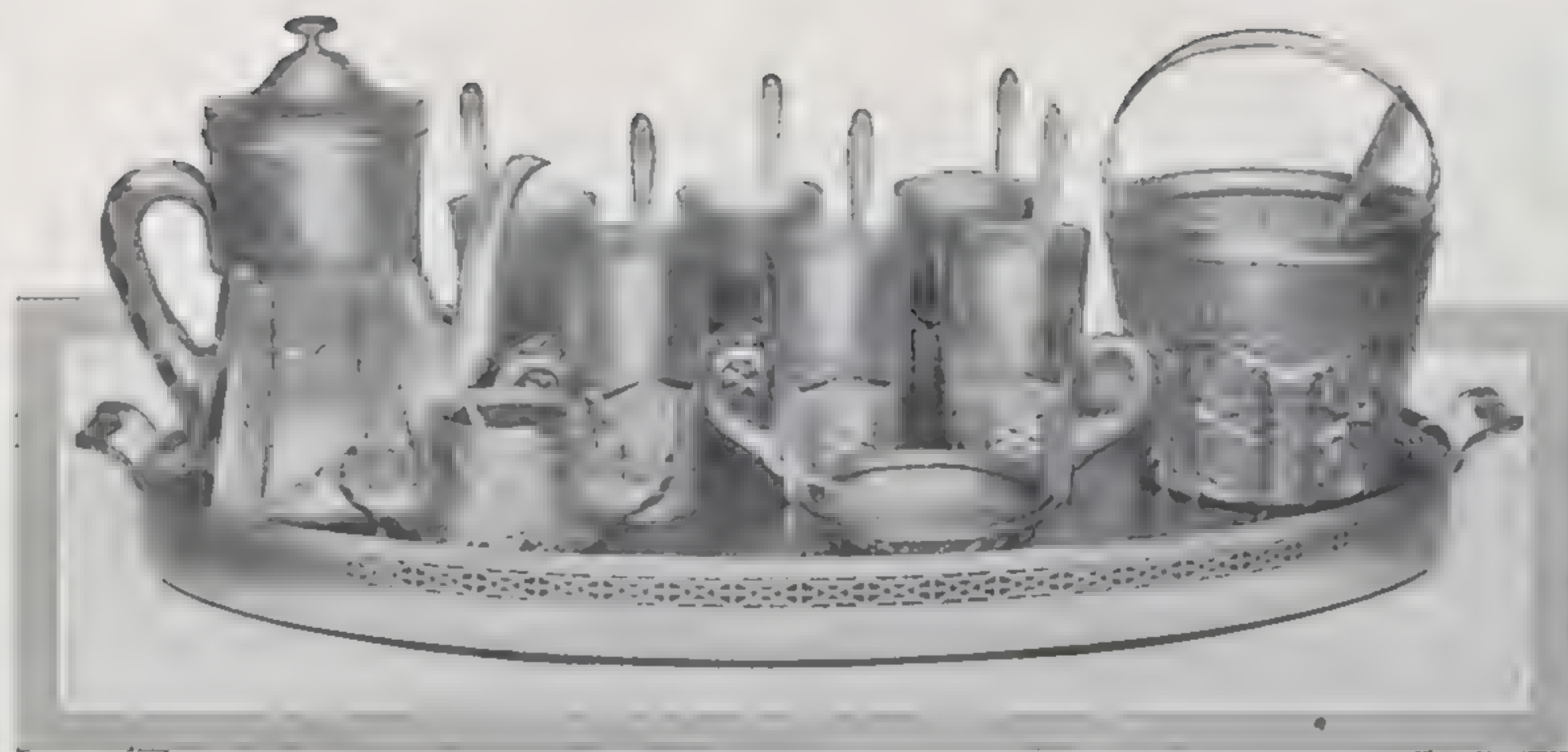


Photograph copyrighted by The Pictorial News Company

Little Miss Ann Seton, daughter of Mr. and Mrs. Ernest Thompson Seton



Small engraved glass carafe with silver rim, and tumbler to match, for the bed table. Price, \$2.75



Iced tea set of sculptured and prismatic cut glass mounted with sterling silver. The teapot contains five half pints. Price, including mahogany tray with silver rim, \$95. A lemonade set of pitcher and six glasses on a 16-inch tray is \$38.50



Sterling silver pitcher and tumbler, engraved and lined with glass. Pitcher holds one quart. Price, \$20

F O R T H E H O S T E S S

WELL-COOKED, dainty and not too extravagant meals are a practical demonstration of the ability of the housekeeper. In this age of change, few of us will echo Emerson, who says, "Learn to cook perfectly one dinner and you can have it again and again." We all agree, however, that it is delightful to have the meal well cooked and prettily set forth. Upon the arrangement of the table depends to a great extent the success of a luncheon or dinner. As the summer advances and delicious fresh fruits and vegetables become plentiful, it is easier to get up new dishes, and the arrangement of attractive menus becomes correspondingly simple.

THE TABLE AND ITS DECORATION

For luncheons, if the table is handsome, it is usual to dispense with a tablecloth and use lace or embroidered centerpieces and plate doilies. The decorations may consist of a bowl or a vase of silver or glass, filled with flowers, in the center. If the table is large and square, two smaller vases may be placed at each end, or four much smaller ones at the corners. If possible, have these of the same material. In any case, the additional vases, aside from the centerpiece, should match. There are such extremely pretty glass vases in different sizes and the same design to be obtained in the shops that this is easy of accomplishment. Baskets are very effective used as a decoration at luncheons—especially where you want to have favors, as for a bridesmaids' luncheon. A Marie Antoinette gold basket in the center of the table filled with jacqueminot roses and marguerites is very attractive. Small gold baskets of the same shape should be placed before each plate, the handles tied with bows of very pale blue satin ribbon, to which the place card is attached. Another pretty basket is to be had in green straw in a hamper shape, with smaller baskets of the same style for use at each place.

A PRETTY SCHEME TO FOLLOW

A dainty scheme for a luncheon party would be to use blue and white china, and have for decoration candytuft with bachelors' buttons, and for favors little blue and white Japanese pots, each holding a tiny plant in bloom. These can be artificial, or you can fill the pots with damp sand and put a plant in each.

For the menu serve—

Pommes caprice	
Chicken consommé	
Crab meats in ramakins	
Squab chicken and fresh green peas	
Salade mouselet	Cheese straws
White wine cup	Peach meringue
	Black coffee

HINTS ON THE DISHES TO BE SERVED

The pommes caprice are small, perfectly polished red apples, with the tops cut off in scallops, as you do an Edam cheese, so that you can use them as covers. These should be decorated with a stem and two or three small artificial apple leaves. The center of the apple is scooped out with a vegetable scoop and filled with grape fruit, orange, a little of the apple, some candied cherries, sweetened, and a few drops of Maraschino if liked.

The chicken consommé is served in bouillon cups, with whipped cream on top, and finger rolls are passed with it.

Simple and Appetizing Menus for Summer Luncheons, with Suggestions for the Preparation of the Courses

For the crab meat, which should be served, if possible, in blue and white ramakins, the crabs are boiled, the meat picked out and reheated with chopped green peppers in a cream sauce.

Squab chickens are very small fattened chickens roasted, just as you would roast a quail, and served in the same way.

Salade mouselet is made by taking small heads of lettuce, cutting them in two and scooping out the center, which is filled with chopped celery, chopped green and red peppers, and a little of any fruit you may have—oranges, pineapples, apples, peaches, etc.—and a few chopped nuts. Serve cheese straws with this.

For the peach meringue, steam eight large, ripe peaches until soft, then slip off the skins, press the pulp through a sieve, and set this on ice until thoroughly chilled. Whip the whites of four eggs to a stiff froth, add four tablespoonfuls of powdered sugar, and then beat in gradually the chilled peach pulp. Heap it in mound form in a glass dish, sprinkle with blanched almonds cut into strips lengthwise and surround the base with macaroons and a wreath of whipped cream, colored delicately pink.

For the white wine cup a delicious American wine is used that is made from a special variety of grape that gives it an unusual flavor. The wine is sweet and only contains four per cent. of alcohol, which makes it specially adapted for a summer drink. To make this cup, use a glass pitcher holding two quarts, and half fill with finely cracked ice. Slice half an

orange and half a lemon on top the ice, add the juice of the remaining halves, pour on a quart of the wine that has previously been chilled, add several sprays of mint and a dozen cherries or other small fruit. There is no sugar or water added to this cup, as the wine is sweet and the melting ice weakens it sufficiently.

Another menu for luncheon—

Hors d'œuvres variés
Eggs à la Claude Lowther
Filet of sole La pérouse
Noisettes de mouton Henri IV
String beans
Pineapple salad
Pêches Thaïs

The hors d'œuvres may be made of anything that is convenient and that can be prettily arranged—tomatoes, sardines, anchovies, eggs in jelly, eggs in mayonnaise, slices of smoked salmon, or any little bit of chicken or meat made into salad. If you have a silver or glass hors d'œuvres dish, use as many hors d'œuvres as will fill it. If you have not, take five or six little flat glass plates and arrange the hors d'œuvres on these and pass on a silver tray.

Eggs à la Claude Lowther are scrambled eggs that are mixed with thick cream instead of milk. Add asparagus points at the last moment and serve on toast.

For the filet of sole La pérouse, skin and filet one or more flounders poached in good fish stock. When the filets are cooked, serve with a béchamel sauce, which is made by putting a lump of butter the size of an egg

into a saucepan, followed by two table-spoonsful of sifted flour. Mix the butter and flour at the corner of the fire with a wooden spoon, and when it is quite smooth and like cream, take it off, add salt and pepper and mix well together. The great point in making this sauce is to have it simmer for at least five minutes, after the flour has been mixed with the butter, before adding a pint and a half of warm milk, stirred in slowly. Garnish the dish with mushrooms broiled in butter, and shrimps.

For noisettes de mouton take the fleshy part of good mutton chops, brown them in butter and when well cooked place on rounds of fried bread. Reduce the sauce in the frying pan with a small glass of sherry and some good meat extract. Cover the noisettes with the sauce and garnish the dish with potato croquettes.

Pineapple salad is served in the shell of the pineapple. The prettiest way is to cut off the side of the pineapple so that the leaves decorate the top. Scoop out the fruit and mix with orange, a little apple, a few candied cherries, and white grapes if you can get them. Make a mayonnaise dressing, mix with the fruit, fill the shell and serve. Pass toasted buttered crackers and riced cream cheese, which is cream cheese passed through a colander.

Pêches Thaïs are peaches peeled and poached, then stoned, cut in half and filled with vanilla ice cream. Cover the peaches with a purée made of strawberries and blanched almonds. Good preserved peaches might be used, in which case they do not need to be poached.

DELICIOUS SUMMER DRINKS

MINT JULEP MADE WITH GRAPE JUICE

MINT is always a refreshing flavor, and this julep contains no alcohol to mean an after effect of heat. Put half a dozen mint leaves in each glass and bruise thoroughly with the back of the spoon, as the more the leaves are bruised the more pungent the flavor will be. Half fill the glass with crushed ice, add four tablespoonfuls of grape juice, and fill up with seltzer water. Cover the glass with an inverted shaker, shake thoroughly two or three times, and thrust a sprig of fresh mint in each glass.

ICED CHOCOLATE

There are many ways of preparing iced chocolate, but this method allows all the labor of preparation to be done hours before the drink is needed. Scrape or grate a quarter of a pound of unsweetened chocolate and put into a porcelain-lined or aluminum saucepan with three-quarters of a cupful of sugar and one cupful of boiling water. Stir and cook steadily until a smooth, shiny paste is formed, but take care it does not burn. Add one and a half pints of boiling water and let boil slowly until a syrup is formed, then remove from the fire and stir every few minutes until cool. Flavor with vanilla and a suggestion of cinnamon, pour into a preserve jar, seal tight and stand in the refrigerator. At serving time add three-quarters of a cupful of rich cream, and muddle or beat with an egg whip until light. Half fill the glasses with crushed ice, fill up with the syrup and drop a teaspoonful of whipped cream over the top.



Photograph copyrighted by Underwood and Underwood

Handsome gifts presented to President and Mrs. Taft, at their recent silver wedding, by the Taft Philippine party and the Yale Class of '78

V O G U E
P A T T E R N
D E P A R T M E N T

No. 1872.—Girl's frock of heavy Copenhagen blue linen designed with smart simplicity. The trimming bands are of the material embroidered in dark and light shades of blue, making a very effective ornamentation which is easily accomplished by one skilled with the needle. The model is featured with a wide box-plait at the front and back and kimono sleeves which have a separate under-arm piece. The dress opens the full length on the left side and is fastened with pearl buttons. The back is cut with the upper part in one piece, on the order of a pointed yoke, from under which the box-plait comes. The round neck and short sleeves, and the side belt pieces buttoning over onto the panels are of embroidered bands and constitute the only trimming

This model will also make up smartly in the other tub fabrics worn the year around by children, such as white piqué, galatea or reps, which may also be trimmed with white or self-color embroidery. The material required to make this model is 3¼ yards of goods 30 inches wide. Pattern cut in 9 pieces. Sizes 6, 8 and 10 years. Price 50 cents.

No. 1873.—Smart model of fine French serge in golden brown with soutache embroidered bands and a tucked guimpe of fine white batiste. The frock opens in the back and is developed in the long lines of the box-plaited model so becoming to children. An odd feature is the effect of a low belt given by tab pieces cut in one with the straight side breadths and buttoning over the center box-plaits back and

front. These inset front and back sections are box-plaited full length, and down the center front runs a band of soutache embroidery corresponding with that on the sleeve caps. The material required to make this model is 3½ yards of serge 36 inches wide and 1¼ yards of batiste for the guimpe, 45 inches wide. Pattern cut in 11 pieces including the guimpe. Sizes 8, 10 and 12 years. Price 50 cents.

No. 1874.—Charmingly designed one-piece frock with coat to match of dark blue ratine with simple and effective trimmings of black soutache braid. The front of the waist and the skirt panel are cut in one piece. The waist is featured with long sloping shoulders and the sleeves are set in without fulness. The turn-over collar of the round neck and the turn-back cuffs of the three-quarter length sleeves are of heavy white linen scalloped with white linen floss. Soutache braid trims the belt which overlaps the sides of the front panel. A smart and original touch is given by a simulated rabat of the material designed with an all-over braiding of soutache. A military effect is displayed in the three bars of black braiding across the front, which are repeated on the skirt at the bottom on either side of the front panel. The skirt is two yards wide and is cut with seams over the hips and at the center back. The materials required to make this model are 4 yards of 42-inch cloth, 2 pieces of guimpe braid for the trimming and ¾ of a yard of belting 3 inches wide for the girdle foundation. Pattern cut in 9 pieces. Sizes 14, 16 and 18 years. Price \$1.

No. 1875.—Good style coat to match gown No. 1874, trimmed with round collar and cuffs of velvet or fur. The closing is in single-breasted effect with a group of four buttons on the waist and skirt parts. The coat is cut with seams to the shoulder, front and back, and features kimono sleeves with separate under-arm pieces which give a close yet easy fit under the arms. The skirt part, cut in sections following the side lines of the waist, is attached to a high waistline. The materials required to make this model are 3 yards of 42-inch-wide cloth and, if velvet is used, ¾ of a yard 24 inches wide for the collar, cuffs and buttons; 2¾ yards of silk 36 inches wide for the lining of the coat. Pattern cut in 11 pieces including the lining. Sizes 14 and 16 years. Price 50 cents.



No. 1874

CHARACTERISTICS OF
VOGUE PATTERNS

SMART IN CUT, YET SIMPLE TO EXECUTE.—The patterns combine smartness of cut and correctness of style with simplicity of execution. They are therefore especially adapted for work in the home or for the guidance of less experienced dressmakers.

DISTINCTIVE AND ADVANCED IN DESIGN.—By reason of its advance information and accurate forecasts of coming fashions, Vogue's influence in shaping the mode in

this country is very strong. Its pattern department enjoys the full benefit of its exceptional news service and its patterns are always cut from the very smartest, most distinctive and most advanced designs.

ENTIRELY HAND MADE

ALL Vogue patterns are hand made. Each piece is cut, stamped and folded by hand. The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped.

CUT TO MEASURE PATTERNS

For those who desire an individual touch in their gowns, Vogue makes a specialty of patterns cut to order from measurements; these patterns will be cut from original designs or from sketches appearing in Vogue or elsewhere. Our charges for this class of patterns are relatively low.

NOTE.—Cut-to-order patterns cannot be promised in less than five days from receipt of order.

- SKIRTS, without foundation, \$2.50; with foundation, \$3.
- BODICES AND SHORT JACKETS, without sleeve, \$1.50; with sleeve, \$2.
- PRINCESS GOWNS, with sleeve, \$4.
- THREE-QUARTER LENGTH AND LONG COATS, \$3.
- NÉGLIGÉES, \$2.

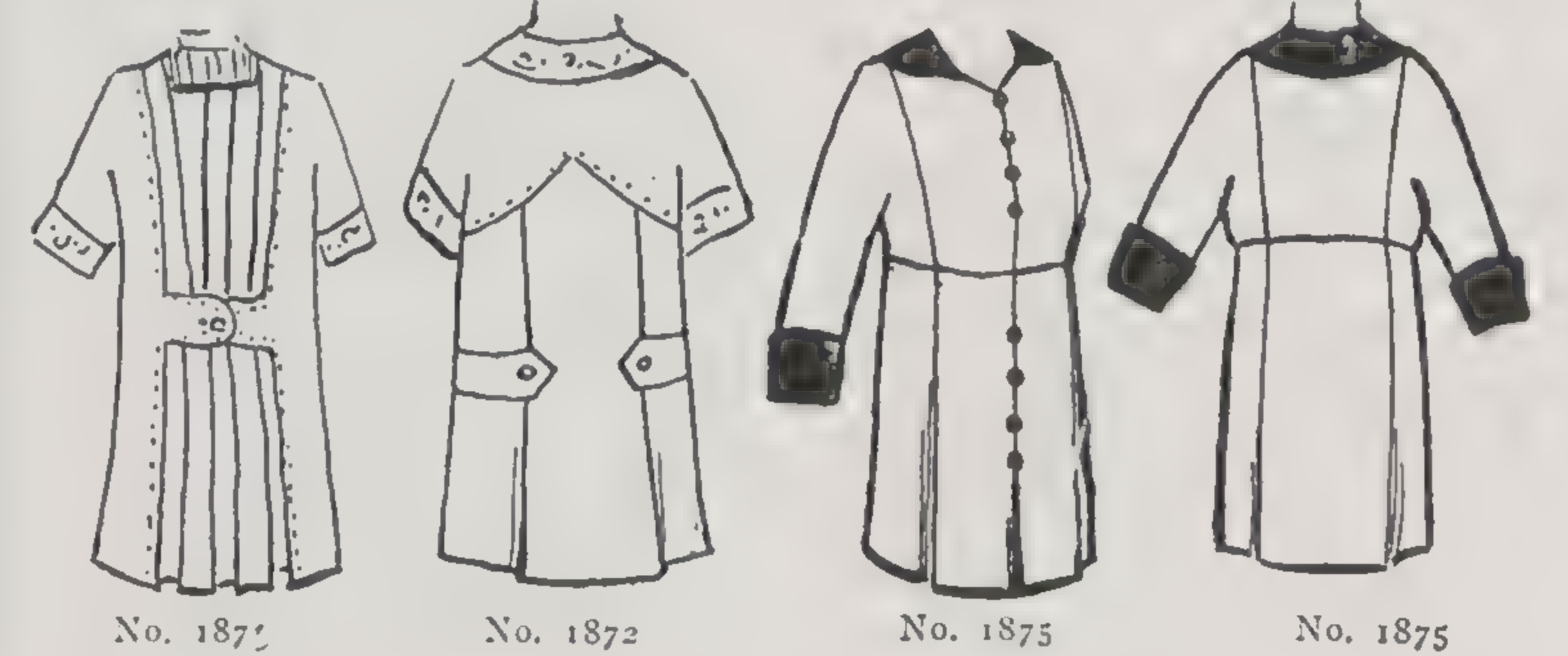
MISSSES' CLOTHES (from 12 to 16 years, or 32 to 34 bust.) Whole suit, gown, or long coat, \$3; any part of costume, \$1.50.

CHILDREN'S CLOTHES (up to 10 years). Whole dress or long coat, \$1; guimpe, blouse or skirt, 50 cents.



No. 1872

No. 1873



No. 1871

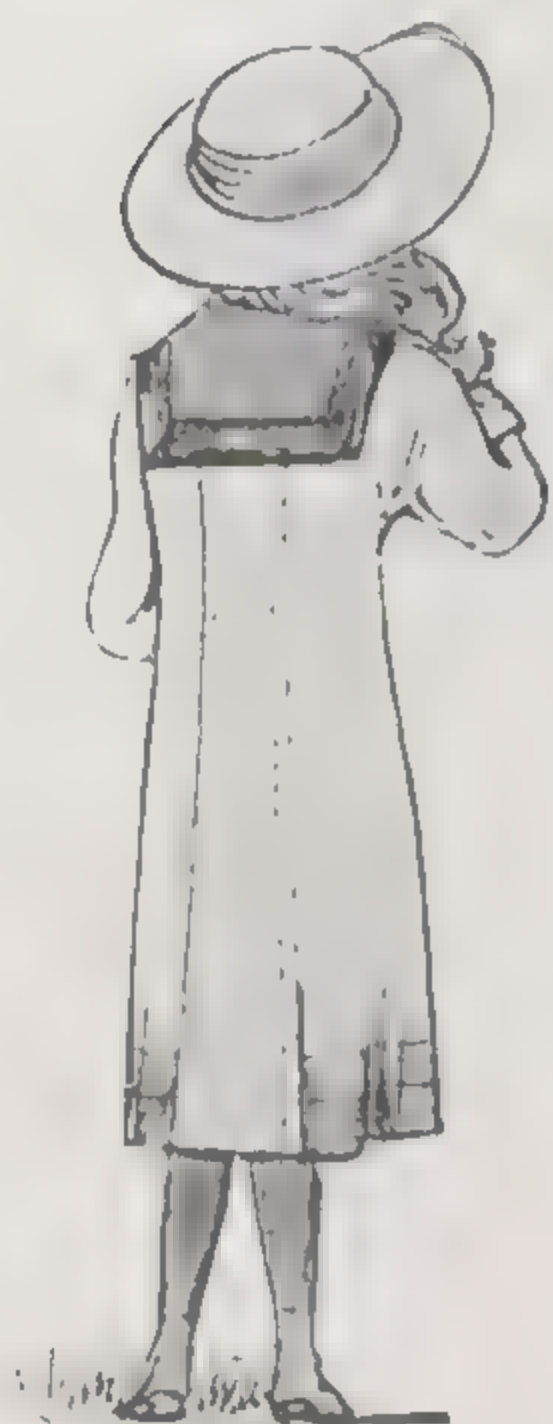
No. 1872

No. 1873

No. 1875



No. 1



No. 11



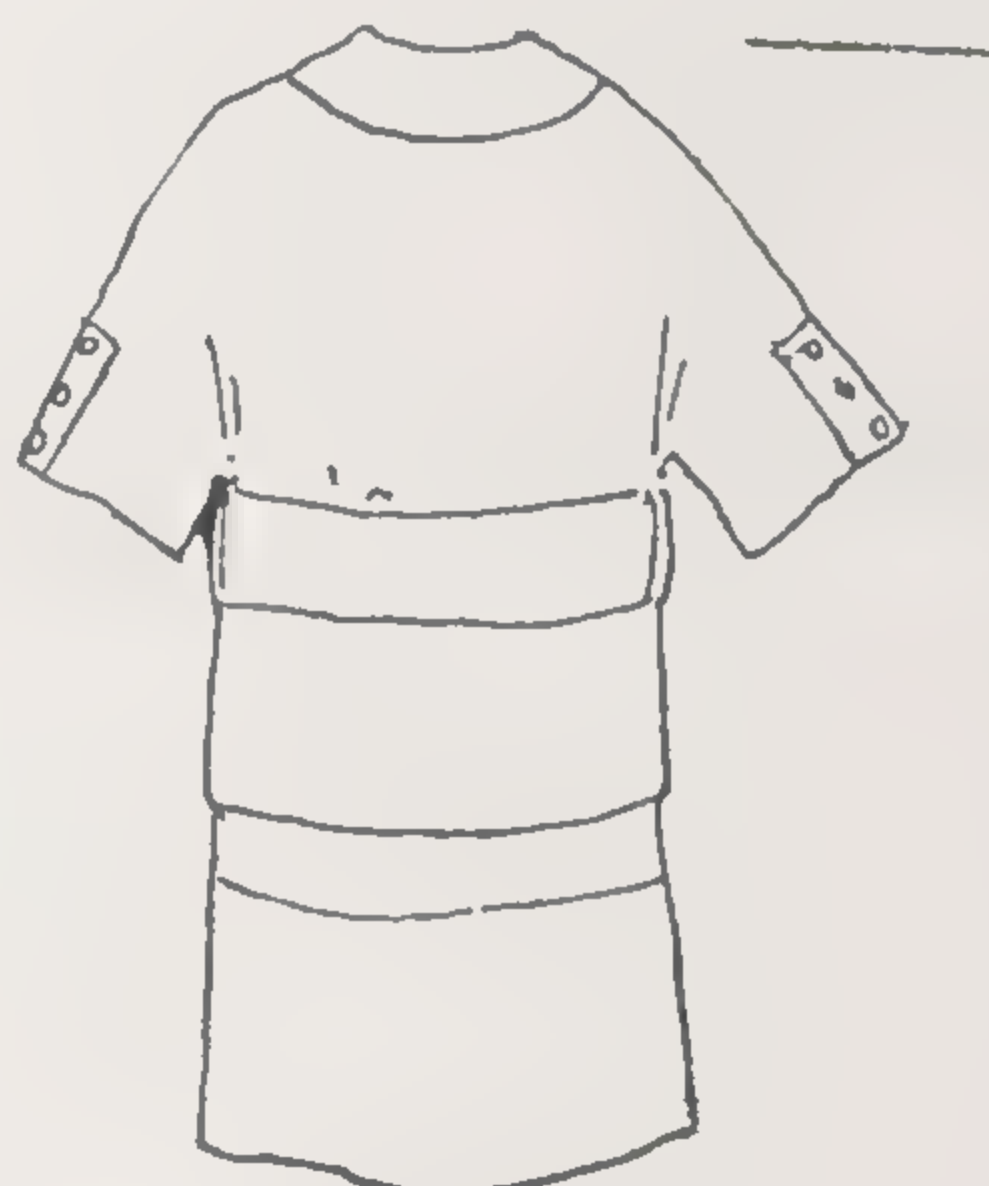
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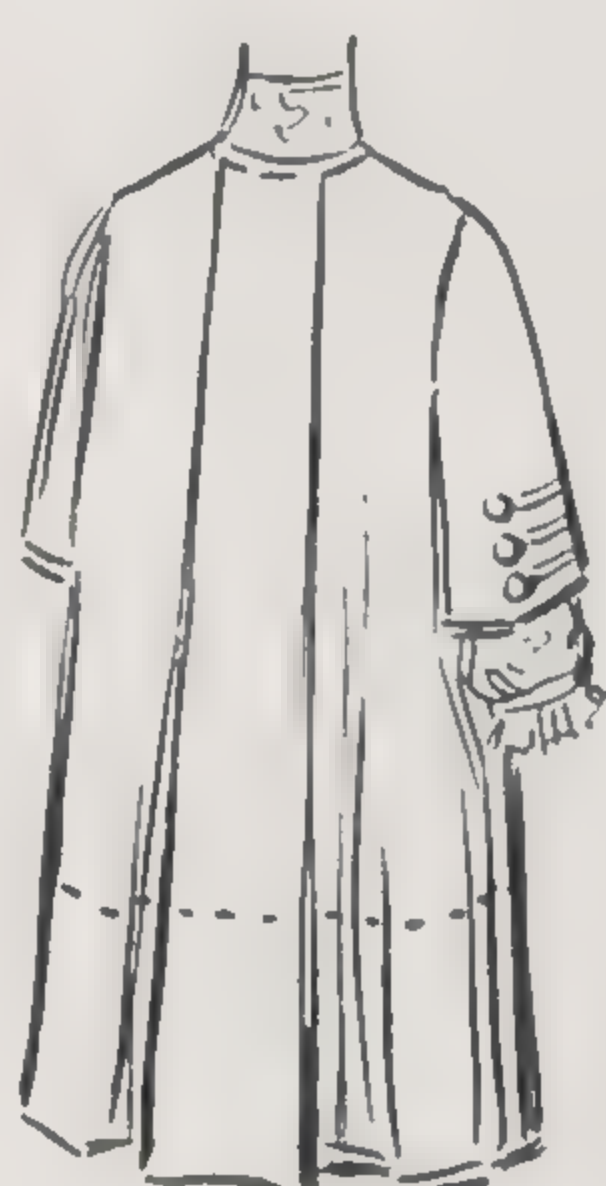
No. 17



No. 3



No. 21



No. 19B



No. 15B



No. 20



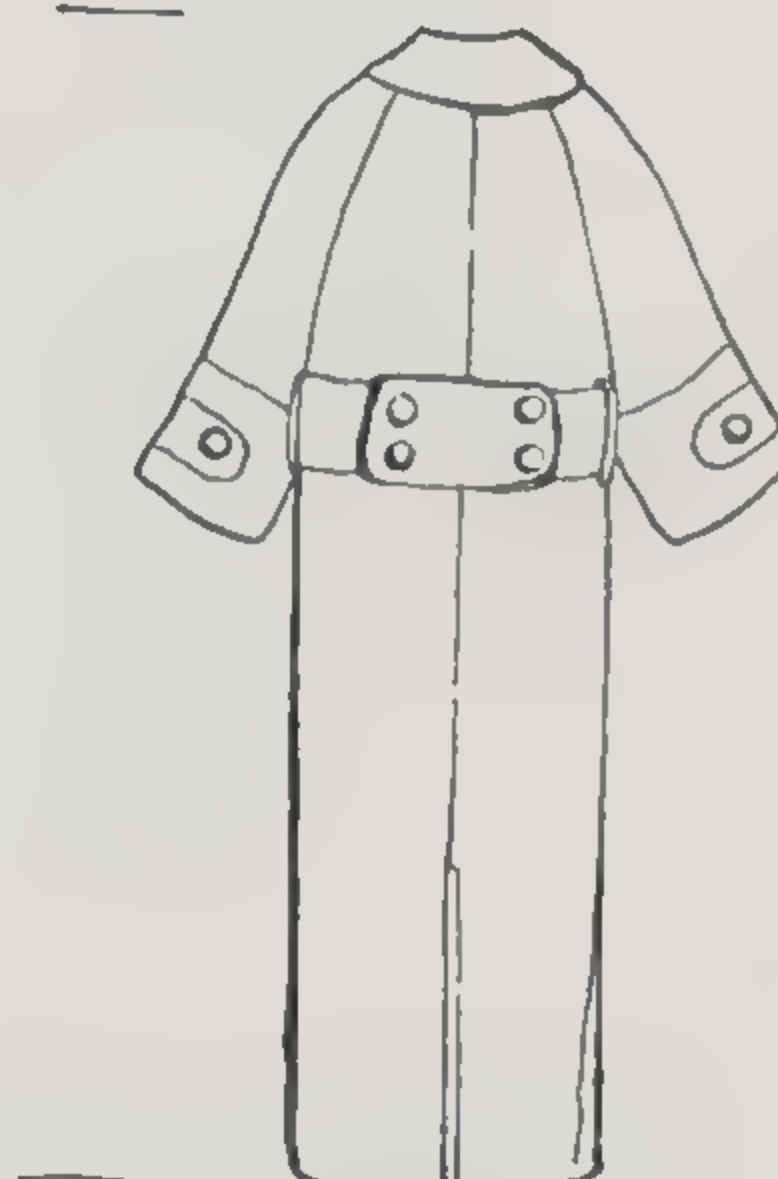
No. 15A



No. 16B



No. 4



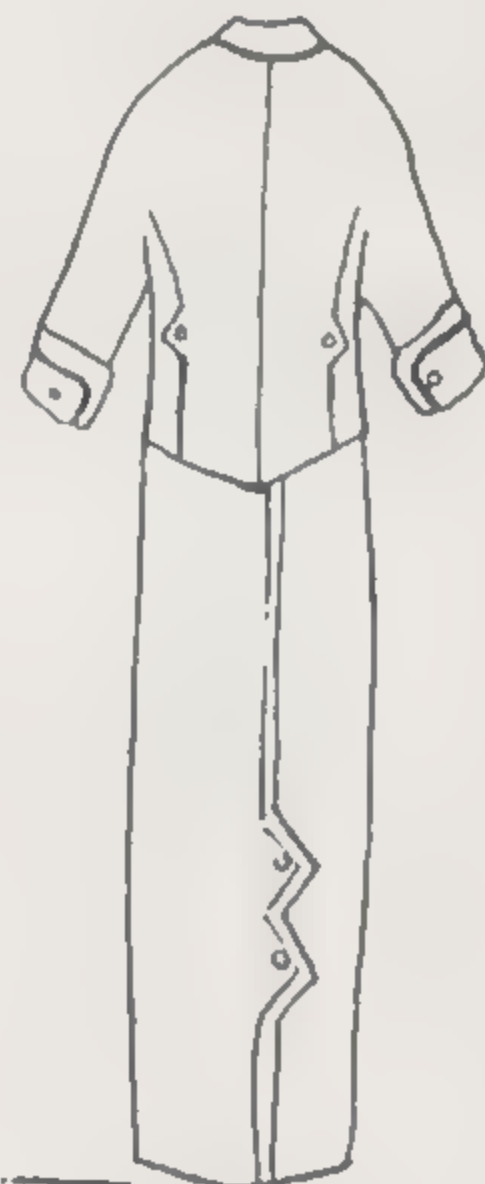
No. 13



No. 16A



No. 12



No. 14



No. 9

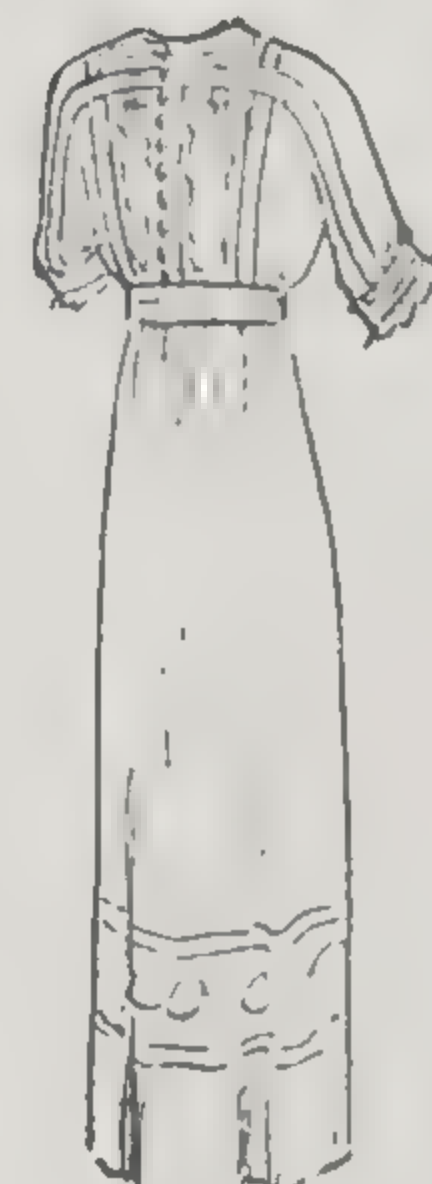
REVERSE VIEWS OF THE
MISSES' AND CHILDREN'S MODELS
SHOWN ON PAGES 37 TO 42



No. 22



No. 5



No. 6



No. 1819



No. 1795



No. 1781



No. 1799



No. 1785



No. 1784



No. 1794



No. 1807



No. 1764

VOGUE P A T T E R N D E P A R T M E N T

FLAT PATTERNS

THE patterns on this page Nos. 1764, 1799, 1807 and 1819 are cut in sizes 34, 36, 38 and 40-inch bust measure, and 22, 24, 26 and 28-inch belt measure. Prices: 50 cents for waist, coat or skirt. Whole gown or suit, \$1. The children's dresses and coat, Nos. 1781, 1785 and 1794, are cut in sizes from 4 to 10 years. Price 50 cents each. The child's dress, No. 1795, is cut in sizes from 10 to 14 years. Price 50 cents. Nightgown No. 1784 is cut in sizes 34, 36, 38 and 40-inch bust measure. Price 50 cents.



Prof. Anderson's Surprise

How Children Discovered Puffed Wheat and Puffed Rice

"I am going to make cereal foods twice as digestible," said Prof. Anderson some fifteen years ago.

"I am going to subject them to terrific heat—to twice toasting heat—to 550 degrees.

"I shall turn the moisture in the grain to steam, and explode it. I shall literally blast the food granules to pieces."

He did it, finally—by shooting the foods from guns. And the crisp, brown grains—eight times normal size—became the premier food for dyspeptics.

The Surprise

But these new foods proved to be immensely enticing. They would melt in the mouth. The flavor resulting from the terrific heat suggested toasted nuts.

Candy factories began using the grains in place of nut meats. Thus children first found them out.

Then we put them in packages, and children found a dozen new ways to enjoy them. Boys ate them dry—like peanuts. Girls made candy with them. Cooks used them in frosting cake, and to garnish ice cream.

Now tons of these puffed grains are served every morning with sugar and cream, or mixed with fruit. Tons more are served each night in milk. For the grains are crisper than crackers and four times as porous as bread.

Every month, people now eat twenty million dishes of Puffed Wheat and Puffed Rice. And four people in five consider them the most delightful cereal foods in existence.

So the food for dyspeptics became the choice of a million healthy children. The scientific food became the favorite food. And its healthfulness became forgotten in its nut-like taste.

Now we want you to enjoy them. Don't let such foods—the best foods ever made from grain—remain unknown to you. Telephone your grocer—before you forget it—to send you a package of each.

Puffed Wheat, 10c *Except in Extreme West*
Puffed Rice, 15c

The Quaker Oats Company
Sole Makers—Chicago



Photograph by Brown Brothers

Miss Evelyn B. Longman, one of the foremost women sculptors

A

R

T

EXHIBITIONS NOW ON

New York. Durand Ruel. French Impressionists.

Montross Gallery. Special exhibition of Americans.

Macbeth Gallery. Pictures of Americans.

Knoedler Gallery. Pictures by foreign and American masters.

Keppel Gallery. Etchings, engravings and mezzotints.

Kennedy Gallery. Etchings, engravings and mezzotints.

Cottier Gallery. Pictures by the great English masters.

Fischer Gallery. Old masters.

Ehrich Galleries. Old masters.

Kleinberger Gallery. Old masters.

Charles of London. The Mannheim collection.

Photo Secession Gallery. Cezanne and Picasso.

Pittsburg. Carnegie Institute. Fifteenth Annual International Exhibition.

Rome. United States Pavilion. International Exposition. Paintings, water colors, pastels, miniatures, drawings in black and white and small sculptures.

MISS EVELYN B. LONGMAN A FORCE IN THE WORLD OF SCULPTURE

EVELYN B. LONGMAN'S figure for the Storey Memorial seals its lips with a silencing finger. Inadvertently, too, it divulges a secret. That is what Miss Longman would have avoided. She is a woman of mystery to many. But she does not want that to be said of her either. She is one of those artists spoken of in the symbolic language

of the studios as a "force in art." That is another unavoidable fact. She would be a violet; the perverse world calls her a rose. She is to prove that fate draws its own designs and likes fantasy.

Miss Longman would work behind locked doors and be unmolested. She would have to live in a desert to do that. She does not, and she must open her doors continually to the constant knocking of the world outside. The world wanted the North Pole because it was difficult to attain, and the heart of Africa because it was unknown.

Has Miss Longman learned the value of silence? That is an inevitable question. But she talks at times. She said once that girls, to become artists, must not marry. A few girls may not agree with her—Bessie Potter Vonnoh, for instance. But that was as though she had said nothing. You or I might have made the same remark safely. It is as though you said the sun is out, on a beach crowded with carmine and green and yellow and vermillion parasols.

HER ART SHOWS THE POWER OF SIMPLE AND DIRECT TREATMENT

That is where Miss Longman is different. Other sculptors seek to present the shock of their individuality. You raise your eyebrows. Your interest in their work is renewed or increased. But Miss Longman, perhaps, is the most individual of the women sculptors. She has done little or nothing to advertise herself. Other sculptors to whom the methods of the press agent are not unknown, must find in that the aspects of a more than usually praise-

(Continued on page 56)



Tecla Pearls and Genuine Diamonds

NEW YORK
398 Fifth Avenue

LONDON
7 Old Bond Street

TECLA

PARIS
10 Rue de la Paix

NICE
16 Avenue Masséna

(Continued from page 54)

worthy restraint. She works seriously and silently. Her art is straightforward, put down without frills or flourishes. It is neither modern nor ancient, it is rather academic than revolutionary.

AWARDED THE \$20,000 COMMISSION FOR THE BRONZE DOORS AT ANNAPOLIS

Miss Longman has proved her ability over and over again. Proved it in monuments and portraits and bas-reliefs. She is one of the few women sculptors who vie with the men on their own plane, and, often as not, gains a position a step or two ahead of them. She won the open competition for the bronze doors at the Naval Academy at Annapolis recently. The award for that commission amounted to \$20,000. Her figure of Victory surmounted the dome of the Festival Hall at the Louisiana Purchase Exposition at St. Louis. Further than that, she has won recognition at every competition of importance in which she has entered her work. In the first she carried off the third prize, in the second, the second, and on two subsequent occasions the first prize.

NEW ACCESSIONS AT THE METROPOLITAN

AMONG new accessions at the Metropolitan Museum of Art the George A. Hearn donation of five pictures by American painters and of the Arthur Hoppock Hearn fund of \$100,000, is most prominent. Mr. Hearn has now given to the Museum a total amount of \$251,000, which is to be devoted to the purchase of contemporary American pictures.

MR. GEORGE A. HEARN CREATES THE "GEORGE HOPPOCK HEARN FUND"

Mr. Hearn's letter to the secretary of the Museum is interesting. It is as follows:

"DEAR MR. DE FOREST:

"In memory of my son, the late Mr. Arthur Hoppock Hearn, I offer to the Metropolitan Museum of Art: 'Portrait of Ar-

thur Hoppock Hearn,' by Alphonse Jongers; 'Maine Coast,' by Winslow Homer; 'Wood's Island Light,' by Winslow Homer; 'The Harrower, Morning,' by Horatio Walker; 'Spring Blossoms,' by George Inness.

"In connection with the above, and for the encouragement of the art of painting in this country, I also give one hundred thousand dollars in cash, to be invested by the authorities of the Museum in such securities as their judgment may deem advisable, the income to be expended for paintings by persons now living who are, or may be at the time of the purchase, citizens of the United States of America, or by those hereafter born, who may at the time of purchase have become citizens thereof.

"And I desire to empower the authorities of the Museum, as now or hereafter constituted, to exchange or sell any painting or paintings purchased with income of this fund of one hundred thousand dollars; such paintings to be exchanged for, or proceeds of paintings sold to be expended for, another painting or paintings by citizens of the United States of America, as limited in the last preceding paragraph.

"The fund to be known as the 'Arthur Hoppock Hearn Fund,' and pictures purchased therewith to be inscribed 'Arthur Hoppock Hearn Fund.'

"Above named paintings and those purchased with proceeds of income of this fund to be kept with the other American paintings that have been or may be purchased from funds established by me.

"Sincerely yours,

"GEORGE A. HEARN."

THE JUDGMENT OF CONNOISSEURS NOT INVOLVABLE FOR CONTEMPORARY ART

From the condition expressed in that letter it may be gathered that Mr. Hearn does not believe contemporary connoisseurs fitted to judge contemporary art. He has established with the fund that bears his late son's name what is practically an endless chain for the purchase of American paintings, making way for the fads and fancies that move the art connoisseur as do varied winds the feathers on his wife's hat.

ON HER DRESSING TABLE

VARIOUS have been the means offered or suggested for reducing undue proportions of flesh to the limits prescribed by art, health and fashion, yet almost all have had some unpleasant feature or objection. Only one that I know of unites with the certain accomplishment of the allotted task a no less definite benefit to the general health and an equally wonderful improvement in the physical appearance from every point of view. The clever woman who has evolved this method is a benefactor to mankind, for the means are clearly demonstrated by which one's whole being is brought to its highest perfection. It assures perfect proportion of body, graceful and dignified carriage, good circulation and exactly the correct weight to each individual who will conscientiously give about one-half hour a day, or even less, to the work of accomplishment. I have long heard rumors of this really remarkable treatment, but actual trial has made me an ardent believer and supporter of the scientifically perfect method by which all these good results are brought about. From the very first day of beginning the treatment one feels the physical benefit, for every effort is made to develop health and grace as well as to eliminate any undesirable condition of superfluous or inadequate flesh. The whole affair must be carried on through correspondence, but the illustrations of exercises and the few simple rules are all so clear that they cannot possibly be misunderstood. Correct poise is considered an essential feature, and deep breathing no less important. Those who have not studied these two subjects cannot appreciate the immense influence they exert on the whole being. Poise is not merely a matter of body, for it insensibly affects the character and undoubtedly gives a distinct influence to one's personality. Deep breathing is an absolute essential to perfect physical development, and the exercises involved bring the entire body under perfect control, strengthen every part of it, establish health and bring it to perfect proportions. Nothing I know of is more thor-

oughly worth while than a course of this treatment, and the price asked, \$18, is extremely moderate when the amount of personal care and the definite benefit involved is considered. Reports of progress are to be made once a week, and the correspondence covers every possible detail of need. Considered in any light whatever it is a most desirable thing, since it establishes health and beauty of form, gives superb carriage and develops a high mental attitude, by means of a course of reading that is both instructive and elevating. The intimacy possible through correspondence comes as a revelation, for each person has individual attention and every case is considered on independent lines. Thirty and forty pounds can be taken off in an amazingly short period without any result except that of benefit, but in ordinary cases about ten or twelve pounds a month is considered sufficiently rapid reduction.

A SIMPLE MEANS OF SOFTENING WATER

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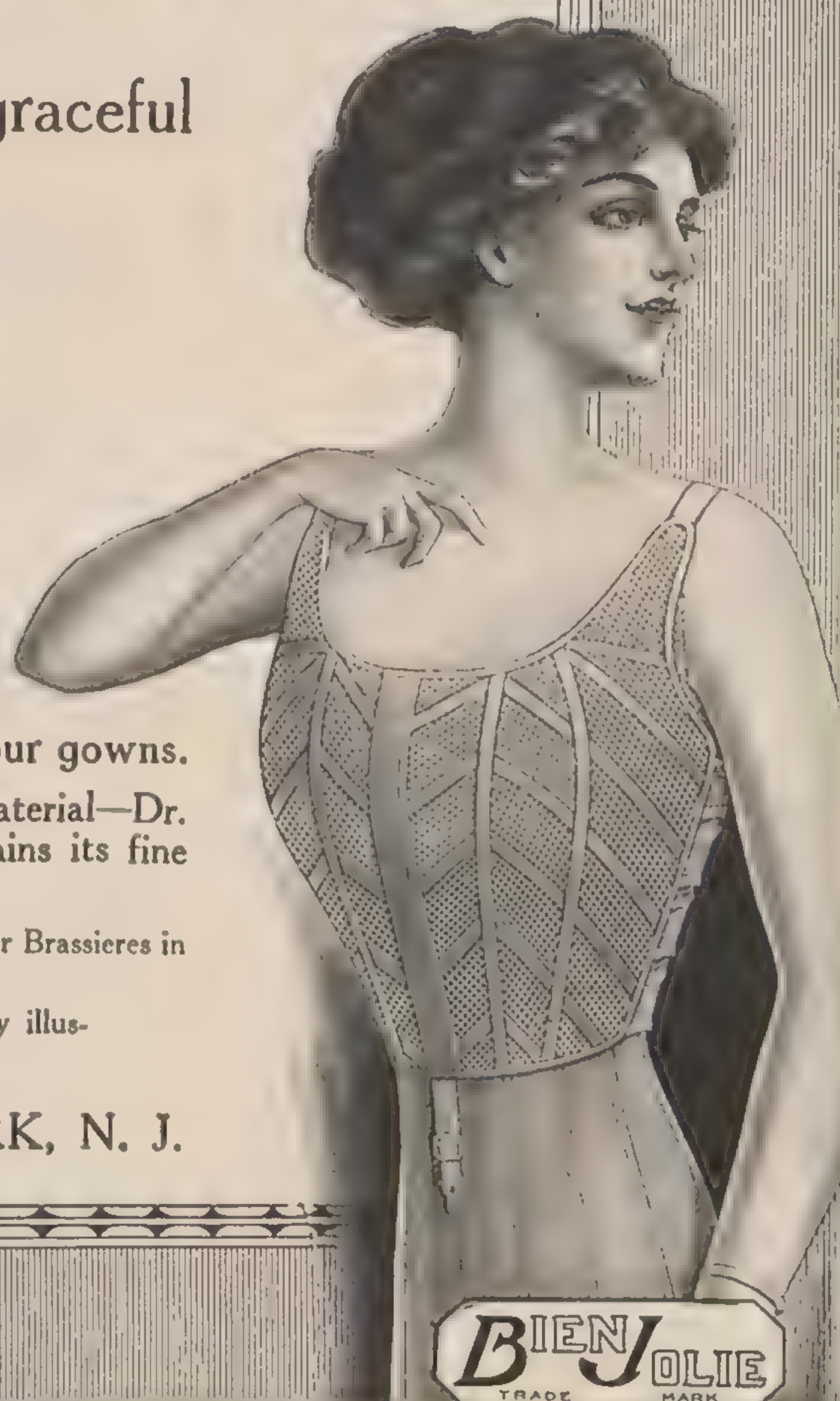
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S O C I E T Y

New York

DIED

Benedict.—On July 10th, in New York, Martha Roe Benedict.

Chambers.—At Broadalbin, New York, on July 18th, William P. Chambers, aged 84 years, father of Mr. Robert C. Chambers, of New York.

De Grove.—In New York, on July 16th, Edward Ritzema De Grove.

Griswold.—On July 11th, at his home, Lenox, Massachusetts, Daniel Paine Griswold, of New York.

Willard.—At Greenwich, Connecticut, on July 22nd, Emma A. Willard, daughter of Mr. Edward Willard.

Williams.—In New York, on July 16th, Ida Bisland Williams, née Coster, widow of Thomas Bisland Williams.

Zborowski.—In Canterbury, England, on July 10th, Margaret Zborowski, widow of Elliott Zborowski, and daughter of the late John Carey and Alida Astor, of New York.

ENGAGED

Kane-Baker.—Miss Edith Brevoort Kane, daughter of Mr. and Mrs. Grenville Kane, of Tuxedo Park, to Mr. George Baker, Jr.

Ogden-de Forest.—Miss Mary E. Ogden, daughter of Mr. and Mrs. David B. Ogden, of New York, to Mr. Johnston de Forest.

Robb-Downs.—Miss Cornelia Van Rensselaer Robb, daughter of the late Hampden Robb, of New York, to Mr. Daniel F. Downs.

Strong-Richardson.—Miss Alice Strong, daughter of Mr. and Mrs. William Everard Strong, to Mr. C. Tiffany Richardson.

Whitney-Straight.—Miss Dorothy Whitney, daughter of the late Hon. William C. Whitney, to Mr. Willard D. Straight, of Oswego, N. Y.

Work-Hard.—Miss Marjorie Work, daughter of Mr. J. Henry Work, to Mr. de Courcy L. Hard.

WEDDING

Jones-Floyd-Jones.—On Monday, July 10th, Mr. Russell Compton Jones and Miss Isabel Helen Floyd-Jones, daughter of Mrs. Frank Wright, of Pelham Manor, N. Y.

WEDDING TO COME

Anderton-Montant.—On September 16th, at the home of the bride's parents, Cedarhurst, Long Island, Miss Alice Anderton, daughter of Dr. and Mrs. William B. Anderton, to Mr. Louis Townsend Montant.

Atlanta

DIED

Baxter.—On July 14th, Bessie Baxter, of Atlanta.

Baltimore

ENGAGED

Goode-Taylor.—Miss Leila Symington Goode, daughter of Mrs. John B. Goode, to Mr. Robert Edward Lee Taylor, of Norfolk.

Boston

ENGAGED

Warren-Newall.—Miss Margot Warren, daughter of the late Frederic Warren, to

Mr. Lionel B. Newhall, of London, England.

Ames-Marshall.—Miss Jessie Ames, daughter of General and Mrs. Adelbert Ames, to Mr. Andrew Marshall, of Boston.

WEDDINGS

Blake-Lindsay.—On August 7th, Mr. J. A. Lowell Blake, of York, Maine, and Miss Anne B. Lindsay, daughter of Mrs. J. S. Lindsay, of Boston.

Giddings-Potter.—On Wednesday, July 12th, Dr. Harold Giddings, of Los Angeles, California, and Miss Mildred Day Potter.

Thomas-Wilson.—On Thursday, July 20th, Mr. Leslie Thomas and Miss Gertrude Wilson.

Charleston

WEDDING

Moore-Woodward.—On June 21st, Mr. Alexander Moore, Jr., and Miss Annie Kabron Woodward, of Williston, S. C.

Chicago

ENGAGED

Powell-Allen.—Miss Emma Powell, daughter of Dr. Hunter H. Powell, to Mr. Lafon Allen, of Louisville, Kentucky.

Shedd-Reed.—Miss Helen Shedd, daughter of Mr. and Mrs. John G. Shedd, to Mr. Kersey Coates Reed, son of Mr. and Mrs. Homer Reed, of Kansas City.

Shufeld-Matthews.—Miss Vera Shufeld, daughter of Mr. and Mrs. W. B. E. Shufeld, to Mr. Ronald W. Matthews, of Doncaster, Yorkshire.

Strong-Shippler.—Miss Marguerite Strong, daughter of Mr. and Mrs. Joseph H. Strong, to the Rev. Guy Emery Shippler, of St. Louis.

Lancaster

WEDDING

Winthrop-Thayer.—On Wednesday, July 12th, Mr. Frederick Winthrop and Miss Sarah B. Thayer, daughter of the late Nathaniel Thayer.

New London

WEDDING

Cushing-Dodge.—On July 26th, Mr. William Strong Cushing and Miss Mary Eleanor Vernon Dodge, daughter of Colonel and Mrs. Harrison Howell Dodge, of Washington.

Philadelphia

WEDDING

Tucker-Bucknor.—On July 15th, at Atlantic City, Mr. William Robinson Tucker, Jr., of Philadelphia, and Miss Ethel Pearce Bucknor.

Providence

DIED

Coward.—On July 15th, in Bristol, Ellen S. Coward, widow of Edward Coward.

(Continued on page 60)

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What! Oh! Beg Pardon. We merely wish to say that in case you don't, the Bathing Girl's Number of LIFE, now on sale everywhere, will give you an idea of how it is done. In the meantime—we hesitate to mention it again—why not avail yourself of LIFE'S great special One Dollar Offer for three months? Remember that LIFE is a real intellectual asset. It contains absolutely no information. Getting it regularly every week is a paid-up insurance against care. To miss one number is a calamity. Obey that impulse.



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For Ladies' and Children's Shoes, the only black dressing that positively contains OIL. Softens and preserves. Imparts a beautiful lustre. Largest quantity, finest quality. Its use saves time, labor and brushes, as it SHINES WITHOUT BRUSHING. Always ready to use. Price 25 cents.

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For cleansing and recoloring all kinds and colors of suede and ooze leather footwear, also buck and castor. Put up in all colors. Also in powder form (all colors). No waiting for shoes to dry. No matting down of the nap. In sifting top cans. We recommend for BLACK suede shoes the liquid; for ALL other colors the powders. Either kind 25c.

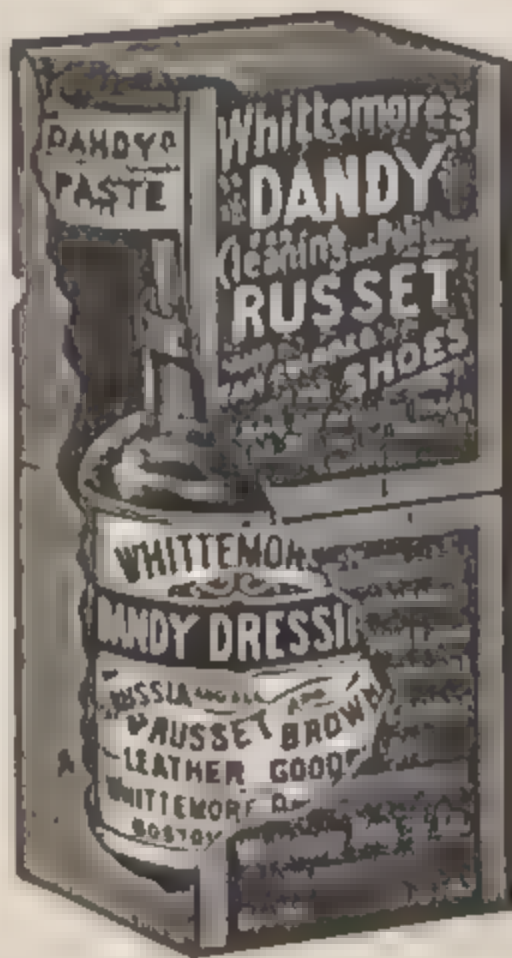
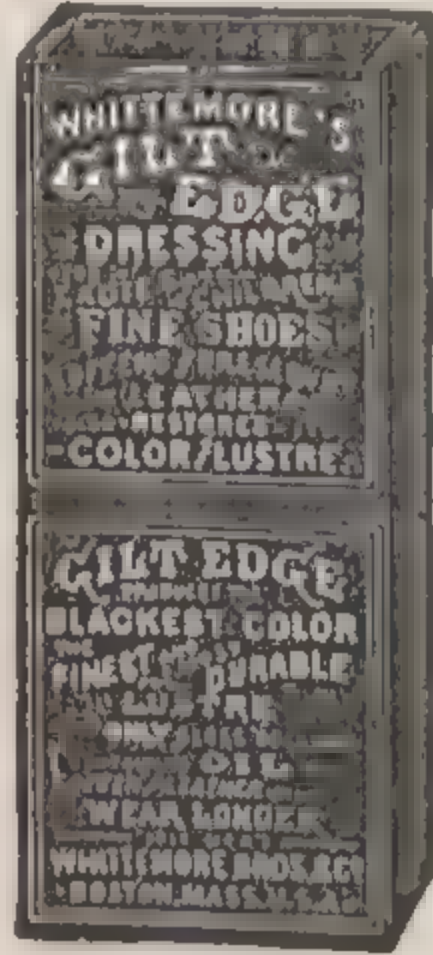
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The Oldest and Largest Manufacturers of Shoe Polishes in the World.

S O C I E T Y



(Continued from page 58)



San Francisco

WEDDINGS

Baker-Hunt.—On August 9th, Mr. Baker and Miss Natalie Hunt, daughter of Mrs. Randall Hunt.

Foss-Chapman.—On August 9th, Mr. Benjamin Foss and Miss Dorothy Chapman, daughter of Mr. and Mrs. N. B. Chapman.

Hahn-Bloom.—On July 23rd, Mr. William G. Hahn and Miss Rhett Bloom.

Calendar of Sports

BENCH SHOWS

Aug. 22nd-23rd.—Lehigh Valley Kennel Club, Allentown, Pa.

Aug. 26th.—Gwynedd Valley Kennel Club, Ambler, Pa.

Sept. 2nd.—Red Bank Kennel Club, Red Bank, N. J.

Sept. 12th-15th.—Kentucky State Fair; Col- lie Club Specialty Show, Louisville, Ky.

Sept. 23rd.—Fifth Annual Piping Rock Kennel Dog Show.

TENNIS

Aug. 14th.—Meadow Club, Southampton, L. I.

Aug. 21st.—Newport Tennis Club, New- port, R. I.

Aug. 28th.—Niagara Lawn Tennis Associa- tion, Niagara-on-the-Lake, Canada.

Aug. 31st.—Bay Head Yacht Club, Bay Head, N. J.

Sept. 2nd.—New Rochelle Tennis Club, New Rochelle, N. Y.; open tournament.

Sept. 4th.—Nyack Country Club, Nyack, N. Y.; open tournament.

Sept. 6th.—Merion Cricket Club, Philadel- phia; intercollegiate championship.

Sept. 11th.—Morristown Field Club, Morris- town, N. J.; New Jersey state champion- ship.

Sept. 25th.—Longwood Cricket Club, Bos- ton; women's singles, doubles and mixed doubles.

YACHTING

Aug. 19th.—Stamford Yacht Club; annual. Aug. 19th.—Open regatta; Atlantic Yacht Club.

Aug. 22nd-24th.—Race week for all classes; Atlantic Yacht Club.

Aug. 26th.—New Rochelle Yacht Club; Northport Yacht Club.

GOLF

Aug. 19th-26th.—Oakland Golf Club.

HORSE SHOWS

Aug. 15th-16th.—Front Royal, Va.

Aug. 15th-18th.—Coburg, Ga.

Aug. 22nd-24th.—Bar Harbor, Me.

Aug. 30th-31st.—Warrenton, Va.

Sept. 4th-6th.—Newport, R. I.

Sept. 4th-9th.—Hartford, Conn.

POLO

Aug. 19th.—Championships; Point Judith Club, Narragansett, R. I.

Aug. 21st-26th.—Westchester Polo Club.

Aug. 28th-Sept. 2nd.—Buffalo Polo Club.

Sept. 4th-9th.—Dedham Polo Club, Ded- ham, Mass.

M U S I C

THERE will be twenty-four concerts by the New York Symphony Orchestra during the coming season. A feature of the entire campaign will be the launching of a series of eight programmes designed for the most advanced music students and lovers of symphonic music. These concerts are to be given on Friday afternoons and, like all the others, will take place in the Century (formerly the New) Theatre.

The management of the New York Sym- phony shows sincerity of artistic purpose in this departure by announcing a scale of prices considerably lower than those pre- vailing at the usual symphony concert. Ambitious students appreciating the necessity of hearing good music can attend these subscription performances for thirty-eight cents each.

In addition to the sixteen Sunday after- noon programmes there will be an abun- dant of interest in the appearance of solo- ists of distinction, some of whom will be new to this country. October 27th is the date set for the beginning of this organiza- tion's season.

An elaborate programme has been pre- pared by the Philharmonic Society, which has made another change in the week day of one subscription series. The need for marshalling every resource is apparent in the fact that this will be the third year of the Guarantors' Committee rule. Inciden- tally, Josef Stransky will make his debut as conductor of the society.

The contract made by the Philharmonic directors and the citizens agreeing to fur- nish approximately \$90,000 a year for three years, gives the latter an option for a re- newal. There is a deal of concern in cer- tain quarters as to the action which the Guarantors' Committee will take.

Much will depend, without doubt, upon the musical and diplomatic abilities of the new conductor. His engagement has been greeted with questioning glances and many assertions made belittling Stransky's effi- ciency. The shoe has pinched many Euro- pean orchestral directors who would have given much for the chance that came to Stransky.

Symphony conductors, on the other side, are as plentiful as flowers in spring, and they all have an idea that all one has to do in America is to pick up the dollars sup- posed to be lying in the streets. Until Stransky has shown his calibre by directing

the Philharmonic, criticism should be held in check. There will be abundant oppor- tunity, at the first concert, to gather a fair estimate of the man.

With the Boston Symphony Orchestra returning for its regular winter concerts, and not less than eight promised by the Volpe and the Russian Symphony Orches- tras, it is apparent that the total output in the symphonic line will be more in the di- rection of quantity than quality.

Although New York and other American cities have had no opera for some time, Europe is reveling in it. At Covent Gar- den the recent season has been a signal success, and there Emmy Destinn and a half-dozen other artists have sustained the traditions of the old house. "The Girl of the Golden West," first produced in New York in December of last year, has gained exceptional popularity. The first appear- ance of the American tenor, Riccardo Mar- tin of the Metropolitan Opera House, as Dick Johnson in the Puccini opera, brought him many new laurels, declares the London press.

It seems odd that this fine young artist should be forced to go outside his own country for a chance to sing the tenor rôle in "The Girl of the Golden West," but such is the case. London reviewers said that Martin was superior in every way to the Italian tenor, Bassé, who created the character of Johnson in London. The truth of the matter centers in the generally ad- mitted fact that Puccini and his publishers refused to permit an American to sing an important rôle in the new opera until the last gasp. In the light of all this it seems a pity that New York did not have the op- portunity to hear Martin as Johnson, in place of Bassé, when Caruso's illness kept him out of the cast. All of which indicates that politics prevail in opera quite as forc- ibly as elsewhere.

Another Metropolitan star who has taken portions of musical Europe by storm is Pasquale Amato, the baritone. His success in Berlin, where his interpretation of sev- eral standard rôles prompted the phlegmatic Germans to unexpected enthusiasm, has been duplicated at Rome, where his recent performances at the Exposition brought public and critical acclaim. Amato created the title rôle in the new opera, "Chris- topher Columbus," the details of which, shortly to appear, will be eagerly welcomed by music lovers.

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The reason Underwood Deviled Ham tastes so good is because it is good home-boiled ham, chock full of the flavor that salt and sugar and hickory smoke give, when combined with delicately blended spices. We boil it *en casserole* to keep all this good ham taste in, and seal it up in handy air-tight little cans.

Use it for your picnic sandwiches. Indoors use it at any meal. There are delicious Underwood Deviled Ham omelets and souffles, canapes and timbales, salads and stuffed eggs. Our recipe book "Taste the Taste and Some Cookery News" tells dozens of different, delightful ways to serve it. Free for your grocer's name. Or send his name and 15c. for small can to try.

Economical. Small can makes 12 to 24 sandwiches.

Not a packing house product, but made in a clean, sunlit New England kitchen. Genuine deviled ham always bears the Little Red Devil trademark.

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Your Complexion Needs Protection.

Dr. T. Felix Gouraud's

Oriental Cream

Protects your Complexion during the Summer

Every woman who spends the Summer at the seashore, in the mountains, or at some fashionable watering place should take with her a few bottles of GOURAUD'S ORIENTAL CREAM to improve and beautify her complexion and protect her skin from the burning sun, bleaching winds, and damp night air. It has been in actual use for over 64 years, which proves its superiority.



Gouraud's Oriental Cream relieves skin diseases and is the best protection against sunburn. Use it for tan, freckles, mole patches and all irritations. It imparts a delicately clear and refined complexion and cannot be surpassed when preparing for evening attire. Highly recommended by satisfied patrons.

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a charming little volume of perfumed powder leaves, easily carried in the purse. After a hot morning, or a dusty automobile trip, they are wonderfully refreshing.

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N O B L E S S E O B L I G E

AMONG the oldest and most helpful philanthropies that owe their inception and maintenance to men and women of wealth is the Working Girls' Vacation Society, now in its twenty-eighth season.

The vacation houses, which number about eleven, are located in various places in Connecticut, New York and New Jersey, those known as Hillcrest and Uplands, situated at Santa Clara, Franklin County, N. Y. (Adirondacks), being especially devoted to the care of delicate girls with a tendency to throat and lung trouble. At the Adirondack houses the minimum length of stay is a month. In the others a fortnight's vacation is usually given, although the rule is not so rigid but that a girl who really needs a longer resting spell cannot secure it.

AN UNSECTARIAN PHILANTHROPY

The work of the Society is entirely unsectarian, a fact that the managers are very anxious should have the widest publicity. Only girls who are in poor health are accepted, the object being to aid those who, but for such intelligently planned assistance, would be unable to continue of service to themselves and their families. Every applicant must present a physician's certificate, and must also be vouched for by a responsible person. Clergymen, physicians, employers, missionaries and individual men and women interested in working girls, as well as various philanthropic societies, are sponsors for the girls.

THE TRAVELING EXPENSE FEATURE

Those beneficiaries who are able are encouraged to pay the nominal sum of \$1.50 weekly, for it is believed that this not alone tends to develop self-respecting independence, but also makes it possible for the Society to extend its work by helping some needy girl who cannot possibly pay for the rest and recreation. Friends of ailing girls frequently pay their board, either partially or in full. Having found that many girls have relatives or friends in the country, to whom they could go if the cost of traveling expenses were defrayed, the Society makes a regular provision for donating such expenses, up to the amount of \$10. That this is a much appreciated opportunity is evidenced by the fact that scores of girls avail themselves of it every season.

COTTAGES DONATED BY FRIENDS

Friends of the Society have donated several cottages, two at Hadlyne, Conn., being surrounded with thirty acres of beautifully wooded property. Another is owned and supported by the graduates of a private school, and still another was the gift of a second private school. Scores of girls go to the Adirondack houses, and here, besides rest and recreation, they are taught to take intelligent care of themselves, so that when they return to their own homes they can in many instances prevent a second attack or ward off a breakdown. Through the generosity of friends in the last year or two, domestic science classes, including both sewing and cooking, have been held in these houses.

THE FARM AT WESTPORT AIDS HUNDREDS

The Society's farm at Westport, Conn., cares for a host of girls during the season. They are fed upon the most wholesome farm products and are given facilities for daily salt-water bathing, these beach experiences being very highly valued. In all, many hundreds of girls broken in health are given breathing spells every season under such favorable conditions as, unaided,

they could never hope to secure at many times the amount asked by the Society. It is interesting to learn that of nearly two thousand aided in a single year recently, six hundred and eleven were American born. It is not stated how many of these had foreign parentage. Nineteen Italians, seventeen Irish, fifteen English and fourteen Russians were assisted, and eight other nationalities were represented by from one to nine. The average age of the beneficiaries was about twenty-two. The oldest was fifty-five years and the youngest ten. Think of being broken down at twenty-two!

SOCIETY DOING FINE PUBLIC SERVICE

Such opportunities for recuperation in an atmosphere of loving kindness and intelligent administration result not alone in benefit to the girls themselves, but their families also share in the uplifting effects of their restoration to health. In addition to this the community is in many instances spared the expense of taking care of the permanently invalided in hospitals or other public institutions. It can readily be seen, therefore, that the Working Girls' Vacation Society, in conducting this unique philanthropy, is performing a most valuable public service. And all this excellent work, carried on in eleven separate establishments by a system of administration which inevitably entails more expense, but which of course is necessary in the carrying out of the very admirable scheme of the Society, is administered for a comparatively small sum. It must be borne in mind that in the modest sum of \$21,300 which, in round numbers, cared for nearly two thousand girls for over four months, is included not only the board and lodging of the girls, but also the services of physicians and expenditure for necessary medicines, besides donations to the girls who cannot pay railroad fares to their friends. Besides the work in the cottages, the Society gives outdoor rest and relief, and has also two or more beds in the Presbyterian Hospital, where girls needing medical or surgical treatment can go at any time of the year.

A LARGE MEMBERSHIP NEEDED

The only discouraging element in the work of this Society is that it is obliged to refuse so many applicants because of lack of funds, and it pleads for a larger membership, that the many hundreds of girls whom it has turned away may receive the care and rest which years of experience have shown save many a girl from chronic invalidism. The annual membership fee of \$1 is placed so low that no one need be debarred from connection with the Society. The life membership fee is \$25. This is added to the permanent fund, the interest of which is used for the maintenance of the houses. When the donation exceeds \$25 it is usually placed in the permanent fund, making the donor a life member, if not already one, the balance being used for current expenses. The Society has use for books, magazines, clothing and all articles of housefurnishings, as well as for money.

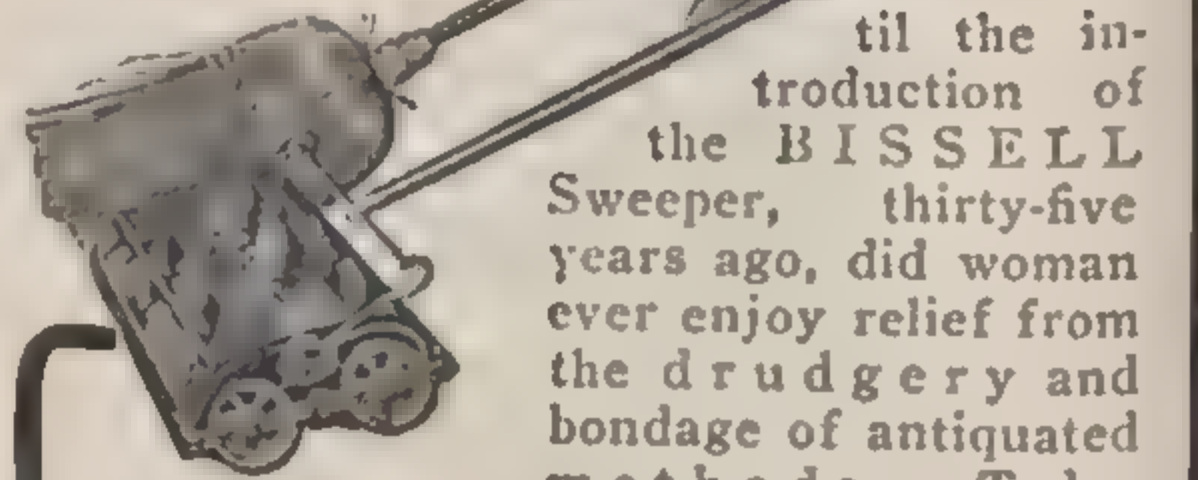
The officers are Mrs. William Herbert, president; Mrs. Richard Irving, vice-president; Mrs. Daniel Witherell, second vice-president; Miss Susie D. Griffith, third vice-president; Miss Marion Davis Collamore, secretary; Miss Edith Bryce, treasurer.

Among the patrons are Mr. and Mrs. William K. Vanderbilt, Dr. William Seward Webb, Mrs. Harry Payne Whitney, Mr. Marshall Orme Wilson, Mrs. Henry H. Rogers, Mrs. James Speyer, Mrs. Frederic Gallatin, Mrs. R. Livingston Beeckman, Miss Grace Dodge, Mrs. Henry C. Phipps, Mrs. L. K. Wilmerding, Jr.

The Pleasure of Sweeping

is unknown to the woman who uses a corn broom.

For centuries sweeping has been done in a primitive way, and not un-



til the introduction of the BISSELL Sweeper, thirty-five years ago, did woman ever enjoy relief from the drudgery and bondage of antiquated methods. Today women all over the world are using the BISSELL Sweeper, and with the facility, ease and thoroughness with which it performs its work, housewives and servants are given more time for other duties. It is a useless waste of energy and an inefficient method of sweeping to use a corn broom, and just consider the injury to fine carpets and rugs as compared with the gentle though thorough operation of the

BISSELL

Sweeper. The rapidly revolving brush of the "BISSELL" lifts all the dirt and grit out of the carpet, depositing it in the pan receptacles, whereas a corn broom simply scatters the dirt and dust, never doing its work thoroughly.

A trial of the "BISSELL" will make you regret those years of wasted effort, and once you know how the "BISSELL" cleanses and brightens your carpets and rugs, and confines the dust, and how quickly and easily it performs its work, you would not be without one of these machines for ten times its cost.

They are sold by the best trade everywhere at 2.75 and 5.75.

Let us send you our booklet. Address

BISSELL CARPET SWEEPER CO.

Dept. 155, Grand Rapids, Mich.

(Largest and Only Exclusive Carpet Sweeper Makers in the World.) [16]

JEWELRY SHOPPING SERVICE

I HAVE acquired by fifteen years of unusual jewelry experience, knowledge of values that will prove exceedingly helpful to the woman contemplating the purchase of diamonds, gold or silverware, leather goods, etc. I can also secure, through my connections with the trade, special discounts for my clients. All orders or inquiries receive my personal and prompt attention. No charge for consultation and services.

Correspondence invited.
References furnished.

W. L. HARPER
6065 Metropolitan Bldg., New York



Japanese Art Goods

Largest Variety in the Middle West.

Japanese Cotton Crêpe

Special Summer Price for Best Quality, 25c. per Yard.

Sample sent upon request.

TOYO ART SHOP

414 Michigan Ave., Chicago, Ill.



One of many Velour shapes.

ATCHISON & CO.
170 FIFTH AVENUE
NEW YORK

ESTABLISHED 1818

Brooks Brothers,
CLOTHING,
Gentlemen's Furnishing Goods.
BROADWAY COR. TWENTY-SECOND ST.
NEW YORK.

Automobile Clothing and Liveries in
Furs, Tweeds, Leathers, Rubber,
Silk and Linen.

Much of the special importation not to
be had elsewhere in America.

Boys' Fall Clothing and Outfittings for
school.

Send for Illustrated Catalogue; also for
our Folder handy for classification
of the boys' wardrobe.

Newport Branch: 262 Bellevue Ave., after June 10th.



The Juliet Face Wax

Trade Mark

Wrinkles come from distortion of the features, causing the skin to contract. The muscular tissues and nerve fibres become affected. The skin grows loose and flabby.

The Juliet Face Wax

when worn while one is engaged in various occupations, holds the skin and muscles in repose.

The worn tissues are strengthened. The nerves become quiet and rested. The skin grows firm and smooth.

If worn while motoring the straining of the facial muscles is prevented. Being flesh-colored it is not observable under chiffon veiling.

Sent Postpaid on Receipt of \$1.00

Manufactured by

THE JULIET COMPANY
211 West 20th Street, N. Y.

George J. Wallau, Inc., 6 Cliff St.,
N. Y. City, Sole Agents.

Sold by R. H. Macy & Co., N. Y.,
at Imported Perfumery Department.

The J. & J. Slater Shoe

For Vacation Wear

It is stout enough to withstand the rough usage in the mountains or seashore—yet is unique in design and most comfortable. For those vacationing, the J. & J. Slater Shoe fulfills every dress requirement, combined with satisfactory service.

Dainty, graceful models for morning and afternoon wear, and for the summer evening informal dancing.

New illustrated price list, "A Package of Shoes" and book of instructions with measurement blank mailed on request.

Broadway, J. & J. Slater at 25th Street

For 50 years New York's most
fashionable bootmakers



Club Cocktails

A BOTTLED DELIGHT

When others are offered, it's for the purpose of larger profits. Accept no substitute.

Martini (gin base) and Manhattan (whiskey base) are the most popular. At all good dealers.

Simply strain through cracked ice, and serve.

G. F. HEUBLEIN & BRO.

Sole Props.

Hartford

New York

London



GAGE MILLINERY



One of our newest styles in Fall dress hats. On display and for sale at leading retail millinery establishments.

ASK YOUR DEALER FOR GAGE HATS

Send 2 cents for our Style portfolio, containing other drawings of dress hats and tailored models, fully described. Address Dept. "R."

Gage Brothers & Co.
CHICAGO

BOARDING SCHOOLS *for* GIRLS in NEW YORK CITY



THE finishing school of our grandmothers has ceased to be. It was a cherished institution suited to girl life of its time, but it could not exist under the advanced methods of education. The girl student of to-day does not consider her graduation a finish, but a beginning of larger opportunities for thorough study of the broad fields of the world's work, in which the training of the modern private school has roused her interest. The post-graduate course formerly taken only by those preparing for special work, is to-day chosen by the majority of graduates as much for the study of affairs and conditions of life, as for the higher intellectual environment. Leaving the much-discussed question of whether the conditions have developed the woman, or woman has evolved the conditions, the new circumstances affecting woman are here and women must meet them. The girl student of to-day has eyes trained to see and ears to hear, and she wants to know, to understand, and to intelligently adjust herself to life at its best.

The recent increase in growth of the private schools is owing to the better opportunity for specialized work and individual attention that can be given where the number of pupils is limited. All over the land are well-equipped private schools with corps of efficient teachers, housed in splendid buildings, and with every appliance for health, comfort, and for the best education possible within walls.

NEW YORK A CITY OF EDUCATIONAL OBJECT LESSONS

What, then, has been asked, have New York City schools to offer beyond this. The answer is, the city itself. New York City is preëminently a city of educational object lessons. Its historic sites, its museums, libraries, institutions, municipal organizations, industries and philanthropies clearly illustrate and simplify the study problems confronting the practical student. For the art student and the music student are special privileges by arrangement with masters, artists and impresarios. The music pupils of one school by invitation heard the last rehearsals of new operas; and the dramatic classes spent a delightful evening at the home of a well-known playwright, who told them the story of his forthcoming play, illustrated by tiny models of his own construction. Private recitals by known artists, musical or dramatic, are given frequently at the schools, and the social life brings the pupils in touch with people of the literary world who are resident in the city, and with foreign visitors of distinction. At the girls' schools the pupils receive with the principals, and thus gain unconsciously the poise and grace of the perfect hostess. The classes in esthetic and interpretative dancing and in special exercises for control and grace, now in every school, are invaluable for health and for poise of nerve.

THE PUPIL'S OUTLOOK ON THE WORLD IS BROADENED

Philanthropy in the abstract has only a primary human interest, but a visit to the settlement homes reveals the real needs of the mothers and the children, and shows the helpfulness of organized methods, and so valuable lessons are learned. The cosmopolitan population of New York tells delightfully to the young student the story of all nations. A festa day spent in Little Italy—a locality not down on the map but known to New York—by a party of school girls with a teacher who knew Venice and Florence, opened up by its living pictures of open churches, national games and dances a keen interest in Italian history and customs that gave zest to the lessons for the term. A talk on immigration by a specialist is followed by a visit to Ellis Island, and after a lecture on aviation airships are inspected and explained. Home economic classes from the schools visit Teachers' College for lectures and practical demonstrations on cooking, marketing, choosing cuts of meat, etc. Even the elec-

tion and the New Year street crowds are viewed from safe positions.

CERTIFICATES ADMIT TO COLLEGE WITHOUT EXAMINATION

The objection long put forward that the preparatory course in the private schools is not as thorough as in the public schools has been answered in the announcement, made by all private schools of repute, that "the certificate of this school admits to college without examination." In some cases colleges are specified.

The old fear of the effect of city boarding-school life upon girls disappears as parents familiarize themselves with their methods of training and observe the results in pupils. They know that the girl is often more carefully chaperoned than in her own home; that plain dress and economy are encouraged; and that the care of the girl, spiritually, morally, mentally and physically, is the constant thought of the principal and her corps of teachers.

A MENTAL STIMULATION AND A MODIFIER OF FAULTS

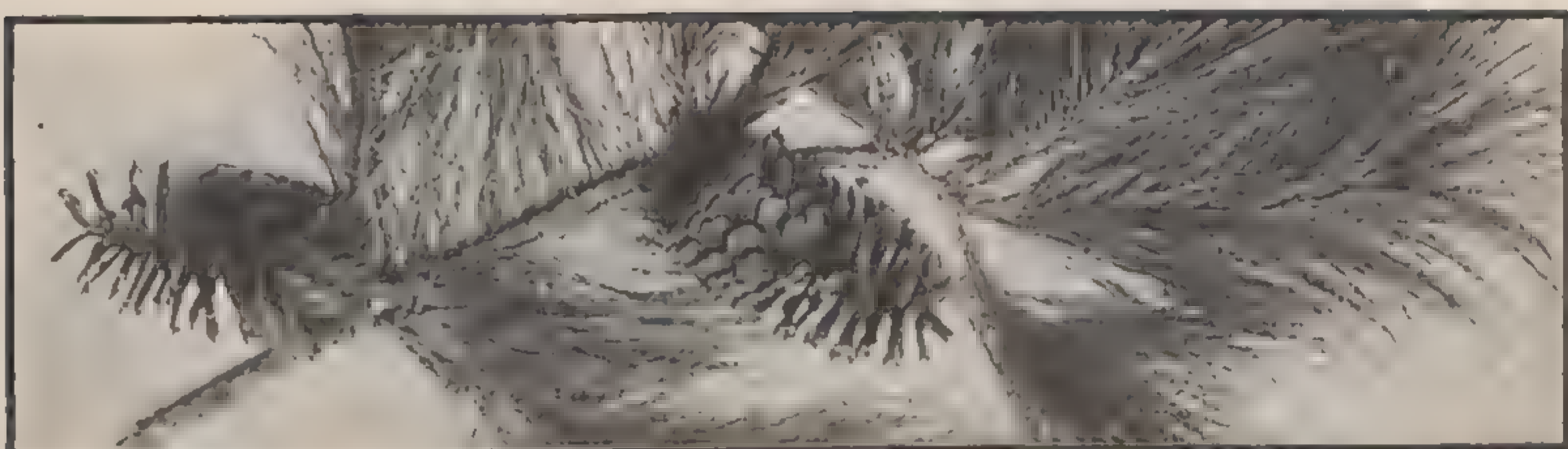
Girls coming together from widely separated localities are most helpful to one another. Their marked and aggressive personalities disappear as they measure themselves one by the other. The Western girl, scorning conventionalities—which she dubs affectations—secretly admires and unconsciously copies the good form and social graces of the New York girl, and also modifies her impetuous speech to the soft, slow Southern accent. The New York girl, who at first votes the Westerner impossible, discovers that her earnestness, enthusiasm and naturalness are attractive and worth copying, and that she is genuine and large-hearted, and they become firm friends. The Southern girl is invaluable in the school, her gentle manners are like oil upon troubled waters, and she is in turn stimulated by the more active spirit of the North to better work. The miniature world of the school is a leveler and a preparation for the estimates of the real world. The essence of the advanced methods of education is freedom of choice in work and creative thought. In the work of the private schools there is little to criticize and much to commend. Their principals should be aided and not hampered, as in many instances they are, by the parents. It is wise to leave pupils to their experienced guidance, and not to interfere with one's personal ideas.

TERMS FOR BOARD, TUITION AND OTHER EXPENSES

Prices for board and tuition in the schools of New York City for the school year range from \$900 and \$1,000 to \$1,500. One thousand includes board, tuition in all English branches, the languages, chaperonage, physical culture, choral singing, class elocution, dancing, fencing, plain laundry and a seat in church. Optional expenses are instruction in music, art and piano, \$250; vocal training, painting, drawing and dramatic expression, \$180 to \$200, according to terms of the teachers employed. A payment of \$50 should accompany applications for admission, which will be credited on the personal bills for opera and concert tickets. A discount of ten per cent. is made to parents entering two or more pupils.

Where \$1,500 is asked for the school year, \$1,300 is charged for board, tuition in the English branches, languages, class lessons in art, sight singing, voice placing and training, fencing, dancing, plain laundry, regular chaperonage, and a pew in church. Single rooms are \$200 per year extra—\$1,500. The deposit required for plays, concerts, etc., is \$50 per year. Books and stationery average \$30 per year. Extra expenses are piano, two lessons per week (including use of piano and sheet music), for beginners, half year, \$75; for advanced pupils, half year, \$100. Voice, two lessons per week (including use of piano and music), \$100, \$150, or \$200, according to

(Continued on page 66)



WOMAN'S attractiveness is enhanced by beautiful hair. To possess this distinction it is essential that the scalp be well nourished and healthy. Nature's best aid in promoting the health of the scalp and the beauty of the hair is systematic shampooing with

Packer's Tar Soap

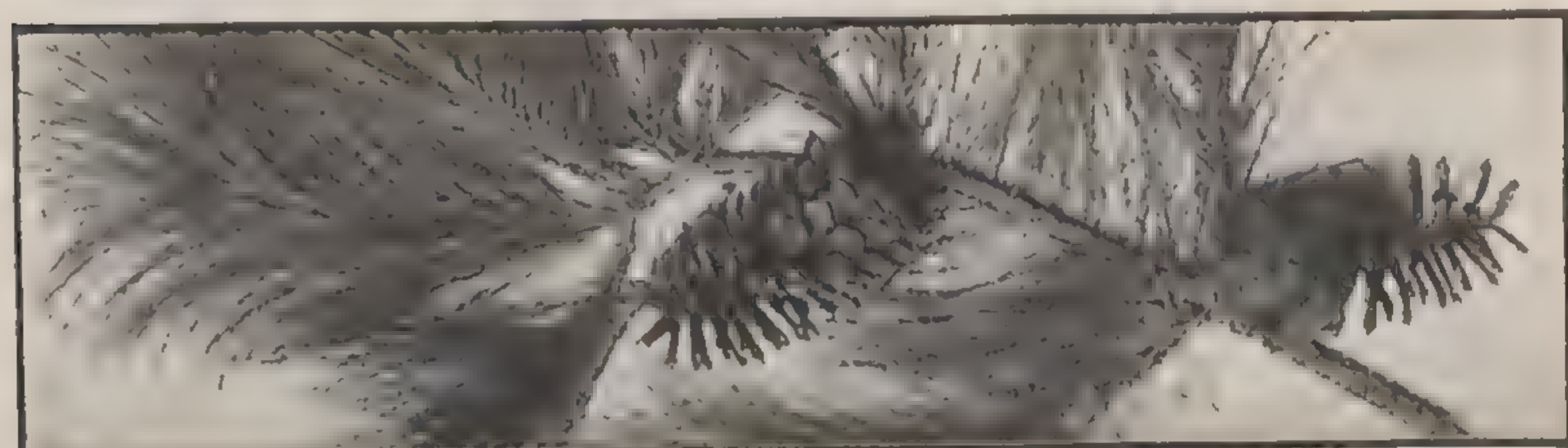
(PURE AS THE PINES)

which contains pure pine tar combined with other hygienic and cleansing agents adapted especially to the needs of the scalp.

Used regularly and systematically as a shampoo, it exerts a tonic, nourishing effect on the scalp that is reflected in the lustre and growth of the hair.

Send 10 cents for a sample half-cake of Packer's Tar Soap. With the sample will be mailed you a booklet of practical information, "How to Care for the Hair and Scalp."

The Packer Mfg. Co., Suite 87 K, 81 Fulton St., New York



Miro-Dena Mentonniere

(CHIN SUPPORTER)

A marvelous, patented French invention—the only device in the world which will positively prevent or overcome the double chin, the drooping mouth, the lines about the nose and mouth or the wilted throat. It prevents abnormal tissue formation, rests and supports the tired, weak and relaxed muscles—holds them in place while they contract and regain their natural strength and firmness, insuring a perfect contour.

The Miro-Dena Chin Supporter has no rubber to overheat and wilt the skin, to cut the hair or give way with the weight of flesh. It can be adjusted more and more firmly from time to time as the muscles contract—is durable, can be laundered easily and without damage, and is the only device of the kind in the world which will hold firmly to the head and will not slip off when wearing.

On sale at Toilet Articles Departments of the leading stores or, address
MIRO-DENA CO., 373 Fourth Avenue, New York City



Mme. Aphe Picaut

Ostrich and Fancy Feathers

Feathers, Feather Boas, Etc.

Repairing, Cleaning and Dyeing

38 West 34th St., New York

Telephone 6512 Murray Hill

Our work has given satisfaction for over fifty years to many of New York's representative families. And we feel that we can also satisfy you.



Dean's Summer Cake Assortments

To the Summer Hostess, Dean's Assortments of Delicious Cakes are of great assistance. Twenty different assortments of Cakes that are dainty and uncommon and ideal for Afternoon Teas, Luncheons, Dinners, Motor and Yachting Trips, Etc. Packed carefully in pasteboard boxes to keep perfectly fresh.

Assortments at \$2.00, \$3.00, \$5.00, \$8.00 and \$12.00 each.

EXPRESSAGE PREPAID TO ANY SHIPPING POINT WHERE THE EXPRESS RATE IS \$1.50 OR LESS PER HUNDRED POUNDS

Send for special Summer Booklet giving makeup of the assortments and full information.

628 Fifth Avenue, New York

Established in 1839



Liquid Food

Those requiring a tonic and nutritive agent will get gratifying results from

ANHEUSER BUSCH'S
Malt-Nutrine

a concentrated Food Tonic of recognized merit. Only the choicest Barley-Malt and selected Saazer (Bohemian) hops are used, and the finished product contains all the soluble substances of these two materials.

Pronounced by U. S. Revenue Department A Pure Malt Product and not an alcoholic beverage.
Sold by all druggists and grocers

ANHEUSER-BUSCH

ST. LOUIS, MO.

BOARDING SCHOOLS *for* GIRLS
in NEW YORK CITY

(Continued from page 64)

terms of teacher, for half year. In art, the life class in drawing and painting, one lesson per week, half year, \$50. Private lessons in elocution, two per week, half year, \$60. Class in dramatic art, one lesson per week, half year, \$25. These terms are for teachers of well-established reputation and known success. The student may in most of the schools select less expensive teachers. European summer travel parties are conducted by the private schools, and the cost of such a trip is \$1,100, the round trip extending from June 10th to September 25th. This figure includes all the necessary expenses of travel, living and sight-seeing, excepting fees, steamer chairs, laundry, baths, etc. Two hundred dollars is sufficient for personal expenses, souvenirs and gifts.

taught. An arrangement has this year been made with one of the best private schools within a block of the music school, where pupils desiring to do so can take up a selected course of study.

The question of "which school," city or country, for girls, has been answered satisfactorily. For very young girls the country school gives the desired freedom, but for girls over sixteen the city school is preferred on all accounts.

THE FUNCTION OF THE PRIVATE SCHOOL

The principal of one of the prominent schools virtually speaks for all in saying: "It is the function of the private school of the highest order to give the girl the highest ideals, by which to measure her own life; the broadcast view, by which to value kindly all life, and the deepest sympathy, by which to view her life and all life with reverence. Hence it is the function of the best school to give the girl not only ideals, but power—mental, physical, and social—and to lead her to find power spiritual."

THE SCHOOLGIRL'S WARDROBE SHOULD BE SIMPLE

Time and expense are saved and the dress question is simplified for mother and daughter if the requirements of the school-girl's wardrobe are understood beforehand. Simplicity is the rule, and the following list given is furnished by one of the large schools, where there is much social life:

Walking suit, coat and short skirt, with flannel and lingerie waists for school use; tailored suit for church and calls—either one-piece gown with coat, or a skirt with blouse to match worn with the coat—and a riding habit if the pupil wishes riding lessons. In all schools resident pupils dress for dinner. Simple, light dresses are best. Two or three effective gowns for the regular "at home," two evening gowns (not too décolleté), and one long coat for evening wear are needed.

A LARGE MONTHLY ALLOWANCE DEPRECATED

Every girl should have a complete list of her own clothing, and each article should be marked in full. As a rule, no household articles are furnished by pupils. All rooms are fully furnished, but pupils may bring small pictures and decorative articles from home. Extravagant habits are guarded against. Parents and guardians are asked to fix a limit to expenditure, and pupils are required to send home a strict account of all money spent. One of the large schools specifies the allowance as \$15 per month. For those parents who desire a more luxurious style of living and more elaborate dress for their daughters, there is the fashionable school, where girls are allowed to bring an unlimited wardrobe of their own selection. Here the price of board, tuition and the regular course is \$1,500, but the extra studies and general expenses call for a greater outlay of money.

A MUSIC SCHOOL WITH ALL THE DELIGHTS OF A HOME

In the opening last year of a resident music school, the first ever established in New York City, music students, while specializing in music, have the advantage of a refined home without the demands and distractions of the boarding school, as well as the best instructors, and a delightful social atmosphere. The principal has spent years of study with Leschetizky, and while piano playing is the feature, all branches essential to the making of a good musician are

FASHION DESCRIPTIONS
PAGE 16

LEFT FIGURE.—Charming model of pearl-gray chiffon with trimmings of heavy écreu lace and black velvet. The simple waist and upper part of the skirt are finely tucked; the bottom of the skirt is edged below the wide lace border with fur, and the girdle is of velvet. A Parisian effect is featured in the neck ruche of white tulle banded through the center with black velvet.

MIDDLE FIGURE.—Chic French model of soft black taffeta trimmed with lace and velvet in mustard color. The draped bodice crosses low over the lace yoke, which has a center double ruffle studded with small rhinestone buttons. The skirt has a deep ruche around the bottom of the pinked taffeta, and the high waist-line is girdled in mustard-color velvet.

RIGHT FIGURE.—Draped gown of sapphire blue crêpe de Chine trimmed with silver and white brocade. The bodice has a plastron of the brocade, which is overlapped by the lower drapery of crêpe de Chine shirred on a cord at the top and draping away at the sides of the girdle in bolero effect. The skirt shows the draperies massed together below the knees. The draped sides of the skirt fall from the top of the girdle and are crossed low by draperies from the back, which are caught together in front. Vogue patterns of these models cut to measure; price, \$4 each.

PAGE 45

LEFT FIGURE.—Gown of light blue crêpe de Chine veiled in pale pink chiffon with net lace trimmings and festoons of pink chiffon roses caught with black velvet bow-knots.

MIDDLE FIGURE.—Frock of blue Henrietta trimmed with blue velvet. Collar of Russian embroidery. Chemisette and frill of fine linen.

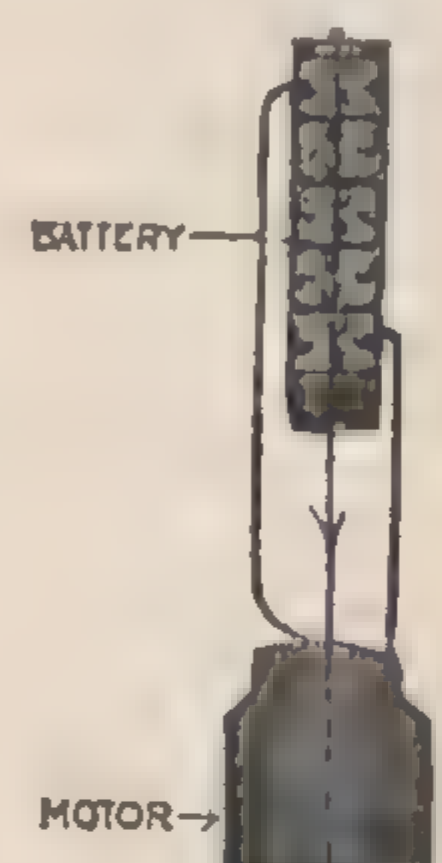
RIGHT FIGURE.—Gown of fine blue serge trimmed with black satin. Collar, yoke and frill of net. Vogue patterns of these models cut in sizes from 14 to 16 years; price, \$3 each.



EVERY line of the Detroit Electric is simple, clean-cut, generous, frank.

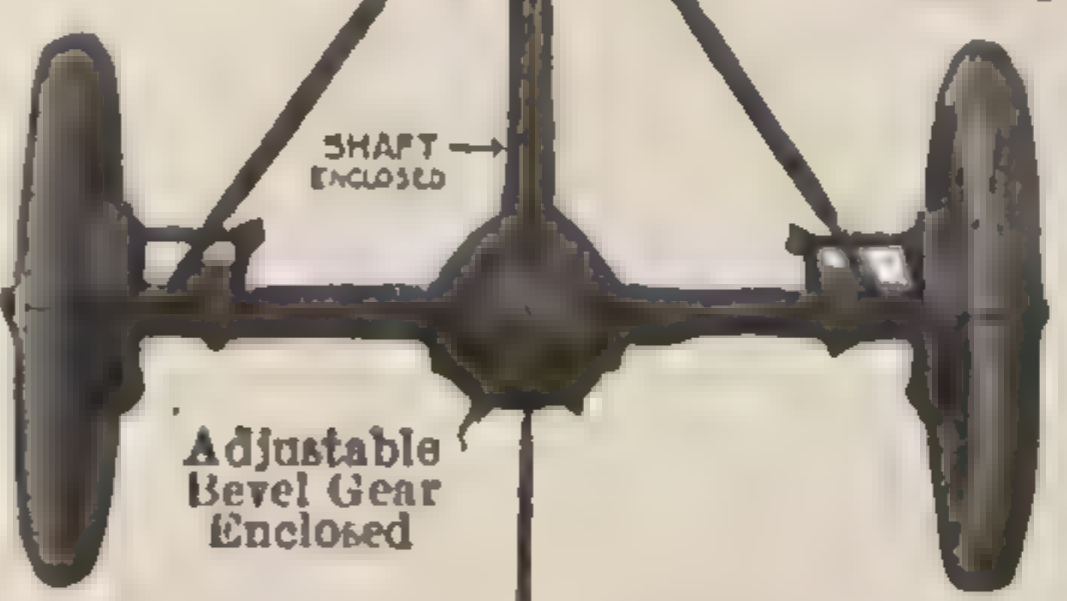
It invites your close acquaintance, companionship, confidence.

It entreats you to look deeper than its distinguished outward beauty, to fundamental principles of structure, upon which depend your safety and permanence of investment. Learn for yourself the reason why our Direct Shaft Drive is "Chainless." It means much to you—a straight path of power from motor to rear axle—an exclusive feature. However, judge the Detroit Electric as a whole, not by its many exclusive features. It is a Masterpiece of perfect working mechanism welded into a harmony of Oneness. Batteries—Edison, nickel and steel, Detroit, Ironclad or Exide lead. Edison and Ironclad at additional cost. Tires—Pneumatic or Motz Cushion.



Do not hesitate to write us for any information you may desire.

Anderson Electric Car Company
441 Clay Ave., Detroit, Mich.
Branches: New York, Broadway at 80th Street; Chicago, 2416 Michigan Avenue; Buffalo, and Cleveland.
Selling Representatives in all leading cities



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Are useful nine-tenths of the time. Made in all types of rainproof fabrics. Special designs for every outdoor sport; foreign models and distinctive styles.

Practical weatherproof coats cannot be made without costly factory equipment. They must, therefore, be purchased ready to wear.

Sold everywhere by merchants of reputation. All bear the Kenyon label.

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AUTUMN MILLINERY NUMBER The next issue of VOGUE will be devoted to the exploitation of millinery models from the great designers of Paris—Carlier, Alphonsine and Jane, among others, having given VOGUE their smartest designs for illustration. Dated September 1. On Sale August 31st. **Price 25c**



Reverse views of models shown on page 16

Reverse views of models shown on page 45

"The Crowning Attribute of Lovely Woman is Cleanliness"



Naiad Dress Shield

ODORLESS HYGIENIC

Supreme in

Beauty! Quality! Cleanliness!

Possesses two important and exclusive features. It does not deteriorate with age and fall to powder in the dress—can be easily and quickly sterilized by immersing in boiling water for a few seconds only. At the stores, or sample pair on receipt of 25 cents. *Every pair guaranteed.*

The C. E. CONOVER CO., Mfrs.,
101 Franklin Street :: :: New York

Berthe May's

MATERNITY CORSET

Insures ease and comfort, supports and preserves the figure

By simply mailing a request to Berthe May, a booklet on "Her Corsets" will be sent you free of charge. This booklet contains valuable information on how to dress during the maternity period. Also hints and rules on hygiene which every woman should read.

The superiority of Berthe May's maternity corset is attested by prominent physicians, who use it in their own families and prescribe it among their patients.

Because of special adjustment features this corset can be worn before and after the maternity period. It wears longer than the regular factory made corsets, as it is made to fit your figure, thus proving a real economy.

(The personal attention of Berthe May is given each customer, local or mail order.) By a perfected measurement system, satisfaction is insured on all mail orders.

Prices \$5.00 and up.

Write for booklet No. 14 on "Her Corsets."
BERTHE MAY, - - 125 W. 56th Street, New York



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Original

RÉCAMIER ..CREAM

FOR THE COMPLEXION

Will cure a bad Skin and
preserve a good one

Used by Celebrated Beauties for near a Century

Endorsed by Eminent Physi- For Sale Everywhere or Sent
cians and Chemists Upon Receipt of Price

Two Sizes: 50 Cents and \$1.00

RECAMIER MANUFACTURING COMPANY

No. 129 W. 31st, New York City

Send for interesting illustrated booklet



D. B. FISK & CO.

ARE NOW SHOWING TO THE PUBLIC

EXCLUSIVE MODELS

TAILORED AND DRESS

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YOUR RESPECTFUL WITNESS

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225 Fifth Avenue

CHICAGO ST. LOUIS
26 N. Wabash Ave. 1013 Washington Ave.



"Esco" Hosiery

In Mid-August

—when you need in its *utmost* the *cool comfort* induced by the *soft, smooth feel* of a well fitting stocking—then, **even more** than at other seasons, are you fortunate to have selected

"Esco" Hosiery

Not only does "ESCO" provide that inimitable finishing touch so necessary to *perfect attire* but unfailingly it fulfills its more practical mission of withstanding *hard service*.

In Pure Thread Silk, Lisle, Gauze Lisle, Mercerized, and Cotton at nearly all good shops.

If *your* dealer is unable to provide you with "ESCO" we'll gladly direct you to one who will.

Or if you prefer we'll supply direct, if you'll state your needs.

A postal request brings you the "ESCO" catalogue of seasonable "ESCO" Hosiery. Write to-day.

Henry Schiff & Co.

Sole Distributors.
890-892 Broadway, New York.

The LATEST CREATIONS from PARIS WHICH INDICATE the COMING MODE

(Continued from page 21)

puff at the elbow (several examples of these sleeves were noted at this race), and the front closing of chemisettes, blouses for tailored costumes, and the dress corsage itself. Ornamental buttons, big and little, are used. Many "little dresses" showed a line of closing buttons from bust to hem. A real novelty is a blouse of soft white satin, worn with a tailored costume of dark blue corded silk, closed a little to one side of the front under four large buttons; and in another costume a guimpe of tucked white mousseline de soie was fastened directly in the middle of the front under a line of small paste buttons. In new tailored costumes the coats are half long, and the increased fulness in the skirts is carefully concealed under panels and flat plaits, or gained, as in one special form of skirt, shaped on the old, half-circular lines, by cleverness of cut.

THE SPIRIT OF A PAST CENTURY REVIVED AT A RECENT KERMESE

At the end of the social season smart out-of-door functions multiplied so fast it became indeed a "toil of pleasure" to attend them. Really sensational was the Kermesse given in the old gardens of the Palais-Royale in aid of three combined charities; one presided over by the Comtesse de Kersaint, another by the Duchesse de Lévis-Mirepoix, and the third by the Baronne de Boutray. The charming gardens seemed infused with the old life—the spirit of the eighteenth century—when, during the two sunny afternoons of this Kermesse, high-born dames, descendants of those of centuries ago, and perfectly gowned in eighteenth-century costumes, walked about, offering for sale programmes, fans and flowers; and other *dames patronnesses* stood during busy hours behind long counters covered with *bibelots*, exhibiting their attractions to the throng of passers-by until all were sold.

STIFF BROCADED SKIRTS, PANNIERS, SLENDER WAISTS AND THE DAINTY WATTEAUS

Some of these beauties were stately with powdered hair, stiff brocaded skirts, panniers that made slender waists seem more slender, and swelling busts kerchiefed in snowy white; and more youthful beauties were charmingly frivolous in scant, frilled skirts, and big-brimmed hats, posed in Watteau fashion; floating black velvet "brides" were tied round chins, coquettishly marked with black patches. Great artistes of the theatrical and operatic stage, and of the concert hall, gathered in the little theatres with the classic names of Montpensier and Valois set above the doors, and eighteenth-century plays were acted, and readings given—to scant audiences, it must be confessed; for, in rivalry, was the *Grande Ferie Parade*, organized by Mademoiselle Rachel Boyer, of the Comédie-Française, and the Maison des Danses Espagnoles, where danced, sang, and tempted to riotous mirth, public favorites like Réjane, Georgette Leblanc, Natacha Trouhanowa, Jeanne Granier, Geraldine Farrar, and that incomparable dancer (incomparable in her abandon) Polaire. All these, and many others, gave freely their time and talents. In her zeal for the furtherance of the cause that all were so ardently engaged in, while the audience that had filled the little place passed out at the back, Georgette Leblanc herself stood in the open doorway in front, and by her drolleries, her snatches of song, and promises of further entertainment inside, implored the laughing throng to lavish their francs anew.

One of the prettiest features of this great outdoor fête was a group of little lads, dressed as market gardeners, who presided over little wheelbarrows filled with odorous roses, red, white, and pink, proclaiming to those who stopped to inhale their fragrance that hidden in their sweet depths were prizes for the lucky ones. In the evenings, sitting at supper under the brilliant lights, by the tinkling fountains, it needed but

little imagination to picture to oneself the splendor of the old life there, when court beauties walked in splendid costumes, and the men were equally splendid in knee buckles, silk stockings and flowered waistcoats.

GARDEN PARTY COSTUMES OF TAFFETA WITH HALF-LONG BELTED COATS

Among the smart women who came, content to help by their patronage and enjoyment of the brilliant scene, the costumes oftenest seen were tailored taffetas. Several, especially admirable, were made with tunic over-dresses and half-long coats belted across the back, and trimmed with fringe and flat buttons of white ivory. The taffeta that goes into the make-up of such costumes and dresses is of the soft, shining sort of generations back, relics of which still linger in old wardrobes, but which has not been seen in the shops for many years until this season. Quite adorable were tailored costumes of white taffeta trimmed with a mingling of thick, soft fringe and gathered silk ruffles.

OF BLACK AND WHITE FRAMED IN BRILLIANT GREEN

While stripes have become rather vulgarized, there are, nevertheless, "stripes and stripes," and altogether conspicuous for its originality was a Directoire toilette worn by a beautiful blonde countess prominent in charitable affairs. Evenly striped in inch-wide black and white, it was trimmed with brilliant green crêpe de Chine. Like a fichu a wide band of it passed about the shoulders, narrowing a little as it dropped to the belt in front. A narrow *tablier* of white Chantilly lace, reaching from the bust to the skirt hem, was framed in this pretty green, and a soft sash of the green stuff broke it at the waist, turning over at the back in a single knot. The square ends of the sash were fringed and hung unevenly, and the edges of the front breadth, open over the lace *tablier*, were trimmed with small, green, button rosettes. The *capeline* of yellow Italian straw worn with this costume was bewitching. The under side of the brim was faced with tiny frills of Valenciennes lace, a bow of black velvet floated long ends from the back, and it was trimmed with a wreath of pale pink roses, set close along the edge, that at one side rose a little into a thickened mass of warmer color. After the manner of the latest hats, the brim of this one curved upward, both back and front, showing the face and also the hair at the back.

THE SMART WOMAN AND HER NEW-OLD PARASOL

Among the many accessories of to-day's gowning that are taken from the modes of the eighteenth century, is the Louis XVI parasol. Swagger women who carry them are wont to stand, leaning on these long sticks, after the pretty, affected manner of an old-time belle.

A new parasol of red silk to accompany a black silk costume is covered with white mousseline de soie, dotted big with black. A

four-inch-wide border of red silk, with an inch-wide black line at the lower edge, finishes it, and the long Louis XVI stick is hung with a red tassel to match the border.

A mourning parasol of two thicknesses of black mousseline de soie is trimmed with three milliner's folds of dead black silk, and has the same modish long stick. Another mourning parasol of the same material is left quite plain, except that the edge of it is sharply pointed and bound with black silk.

COLLAR AND CUFF SETS IN COLORED EMBROIDERY

The latest adjustable lingerie sets for blouses are daintily embroidered in delicate colors—pink, blue, an odd pale brown (an especially swagger effect), and a deep yellow. Plainer ones are simply edged with a narrow colored band with machine-stitched edges.

MADAME F.



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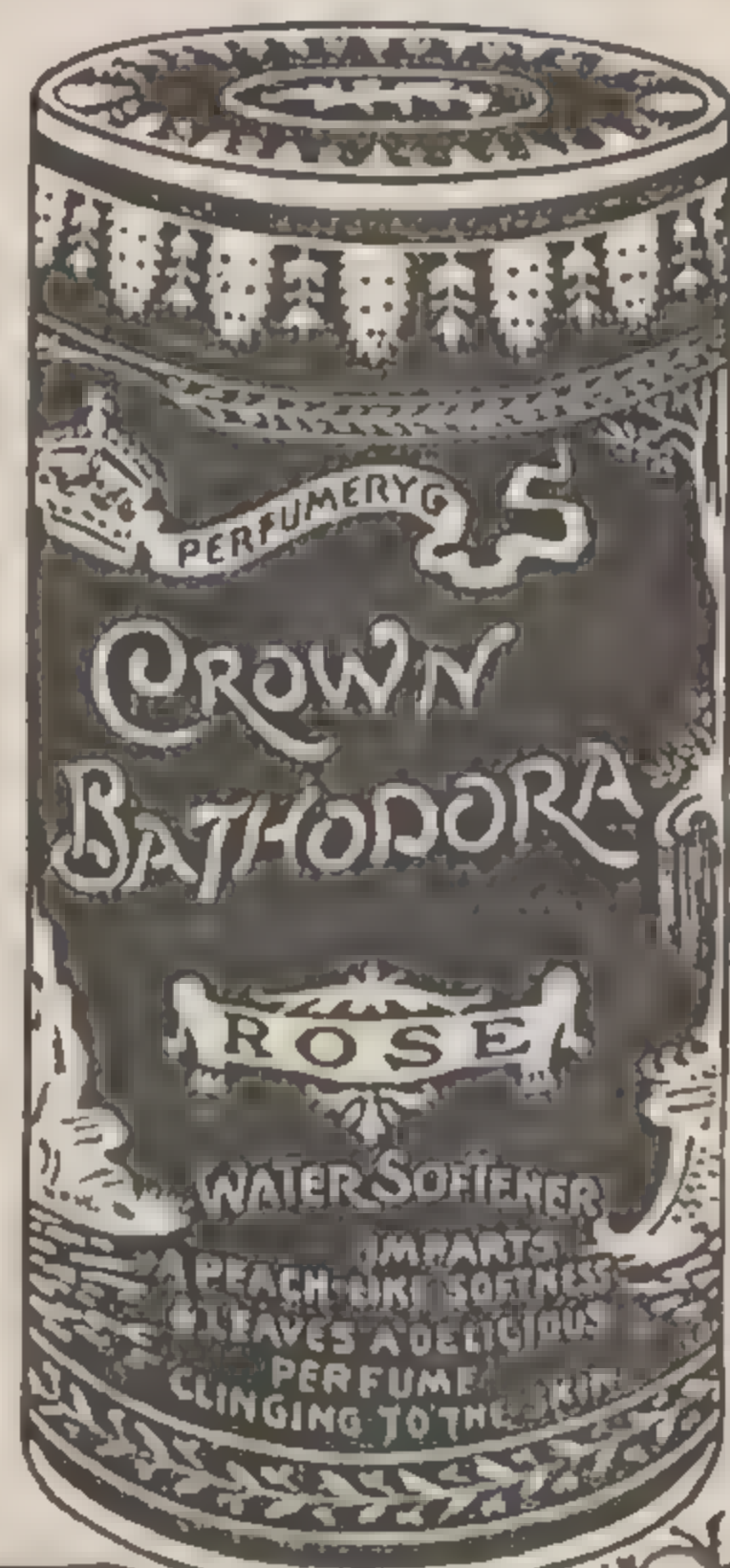
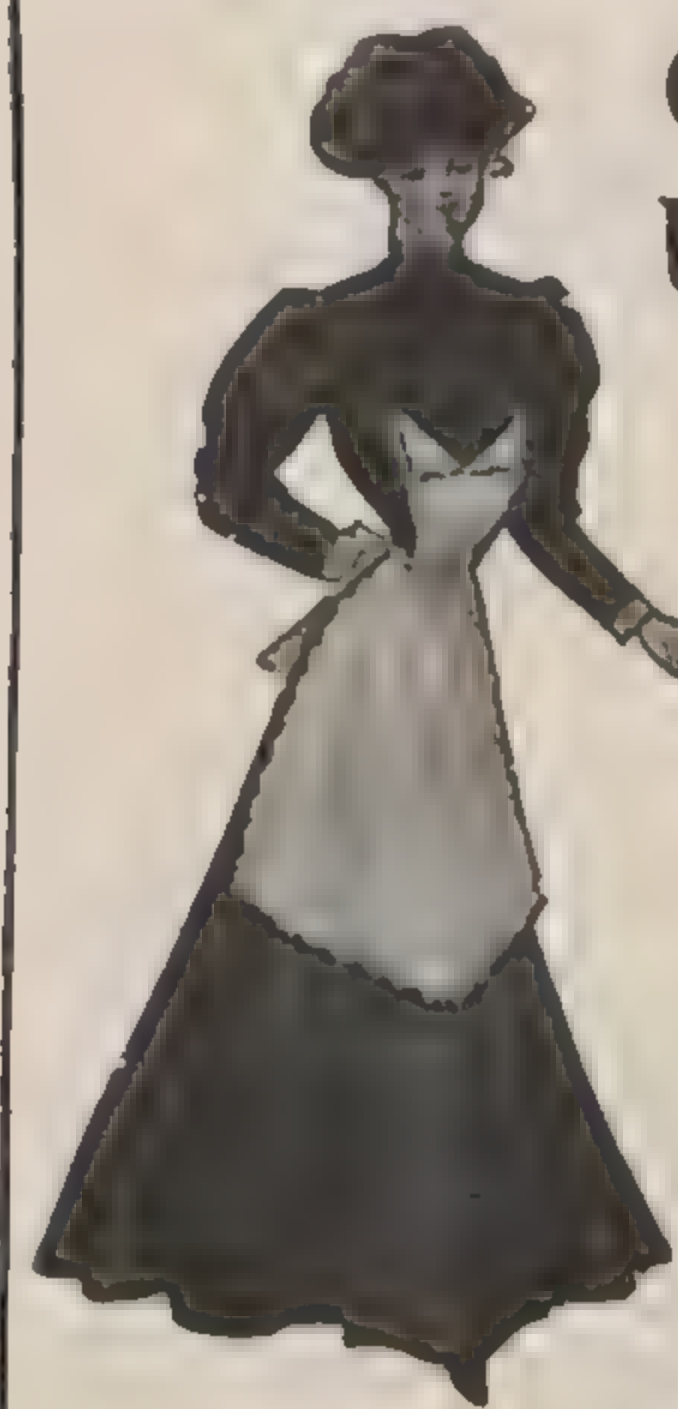
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ON THE GIVING OF A CHILDREN'S PARTY

(Continued from page 23)

a perfect party, may be served at small tables under the trees or on a broad veranda.

The photograph of the supper tables speaks for itself, with the suggestion that a simple and wholesome menu is always the wisest and best to serve to young people. This may include brown and white bread and butter sandwiches, creamed chicken on tiny slices of toast, and ices in forms of flowers, fruits and animals, served with small iced cakes decorated with the tiny, colored caraway seeds, to represent the same flowers and animals. Boxes of bonbons in any desired size and shape may be procured from the leading confectioner's, and may either be placed at each cover or passed on large trays while the children are still at supper.

The pets should not be forgotten, but when at last they too have been fed and are nestling contentedly in the arms of their tired but happy owners, it is time for the guests to make their adieus with many bows and curtsies, and to return home full of the pleasant memories which make it so worth while for us to do all we can for the children.

The hostess who has once tried the thoughtful method of party giving can never be persuaded to return to the old haphazard way of allowing the children to romp themselves into a state of tears and exhaustion, and then solacing them with aimful of meaningless toys and gifts. And in leading and directing the children's play it is very pleasant to discover that you have not altogether lost the heart of a child—that, after all, it was only asleep.

AS SEEN BY HIM

(Continued from page 15)

Perry Belmont and Willie Astor and a few other of his contemporaries in the society of that time should go out of the beaten path to take up such a fad. They were clever fellows, and he was not particularly brilliant. But he could play polo, ride to hounds, and break his ribs and the hearts of many maidens and widows. He could make his monthly pilgrimage of the Fifth Avenue clubs, could tool a coach, and slaughter a great number of pigeons down at Creedmoor in the early winter and at Nice and Monte Carlo later. He liked the theatre and he gave little suppers to the fair stars of the day. He owned a yacht and always took part in the annual cruise of the Yacht Club. When tired of his clubs at times, he was conspicuous in the daily and nightly gathering at Delmonico's, where frequently he led a cotillion. He never read a book except a French novel and perhaps a much-discussed work of fiction—one supposed to be a bit off color; they seem like Sunday-school literature today! and he could talk entertainingly of the romances of Amelie Rives and Edgar Saltus. Faultlessly turned out, he was as well groomed a man as you would meet any day at the best London clubs.

COSMOPOLITAN, YET AN AMERICAN AND A GENTLEMAN

He was not British, this man about town—there was a note wanting. He was not French, except as to his colored shirts and some of his ties. He might indeed have been a paraphrase of the gentleman revived by Eugene Cowles at the Casino this summer. But in spite of all temptations to belong to other nations, he remained American, and whatever his limitations, his faults, his absurdities and his inanities, he was always a gentleman. He seldom mixed his worlds and he was a man to be trusted (with a few exceptions) with one's sister, one's sweetheart, and perhaps one's wife. I thought of him as I saw the fleet of the Yacht Club sail away from Newport, and his wraith, like the Flying Dutchman, disappeared in the mist enveloping the modern ocean-going yachts, the motor boats and the numerous craft out beyond Narragansett. We needed him this summer at Newport, at the Pier, at Bar Harbor, at Southampton; but he has been almost replaced by the husky, bustling youths of the present generation. Now and then he crops up in polo, or in his middle age takes to innocuous golf (for he was no mollycoddle, this Man about Town, and he could give points in athletics to any of

his successors), but he is almost as extinct as the dodo or the drag. I might add as the horse and the hansom cab, Madison Square as a place of polite residence, the Aqueduct on Fifth Avenue, the fast disappearing clubs and our Diana on the tower—soon also to pass.

BUSINESS IS THE KEYNOTE OF THE PRESENT GENERATION

We are too rich to think about being idle. At Newport the old reading room exists, the annual tennis match is played; the people look in at the Casino and listen to the band, and the rickety steamboat plies between Wickford and the same ancient wharf. Still do the townspeople promenade on the cliff and gaze into our homes and admire the hydrangeas and eat clams and bathe at Easton's Beach. Still are there hops at Fort Adams on Saturday afternoons, and boarders and boarding houses at Jamestown. The *mise en scene* here has not changed much, nor has the daily routine of pleasure, but—the new people do not fit into the picture. There is a missing piece in the puzzle.

THE WELL-DRESSED BOY

(Continued from page 31)

stylish the material in the case of Norfolk jackets, etc., the smarter the appearance.

CONCERNING BOYS' HABERDASHERY

Indeed, the same thing may be said, not only as regards the material, but make, of boys' shirts, collars, neckties, belts, stockings and boots, and if parents would give more attention to these details, we should have a much smarter looking set of youngsters than is the general rule at present. His shirts should be of the same cut and fabrics as those of young men; his collars should be of equally good quality and fit; his neckties of bow or four-in-hand style should be as correct in shape and in the tying as any he will wear in after life; his knickerbocker stockings should be of good ribbed Scotch or English worsted, and his boots of proper last and leather. And so on with his belts, gloves, handkerchiefs and all the other little accessories of dress. In no other way can he be expected to learn how to dress well in later life, or to have that appearance of neatness and good grooming which counts for so much in personal appearance. As has been so often said, from the tenth to the fifteenth year is the period when his taste should be developed along right lines, when he should be taught to discriminate between the refined and vulgar in pattern and coloring, when he should be shown how to wear and take care of his clothes, and when habits of scrupulous neatness should be formed. It is not so much fashion as good style in dress that should be pointed out to him, and it is the father's duty to do it.

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Our photographs and descriptions of these smartest of smart Fall hats—fifty of them, at least, will be shown—have been rushed from Paris aboard the fleetest greyhounds of the Cunard. This will be the earliest showing in America of the Autumn mode in millinery. Be sure to take advantage

of it when you are planning your Fall wardrobe.

The Fall Millinery Number of VOGUE is the first of our important Autumn numbers, to be published as follows:

Fall Millinery Number	September 1st
Autumn Forecast Number,	September 15th
Fall Dress Materials	October 1st
Shopping Number	October 15th

In case you are not already a subscriber, your attention is respectfully called to the coupon on page 7. This coupon will make it easy for you to order VOGUE for one year, and will also ensure you against the possibilities of finding your newsdealer has sold out his supply of the Fall Millinery Number.

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